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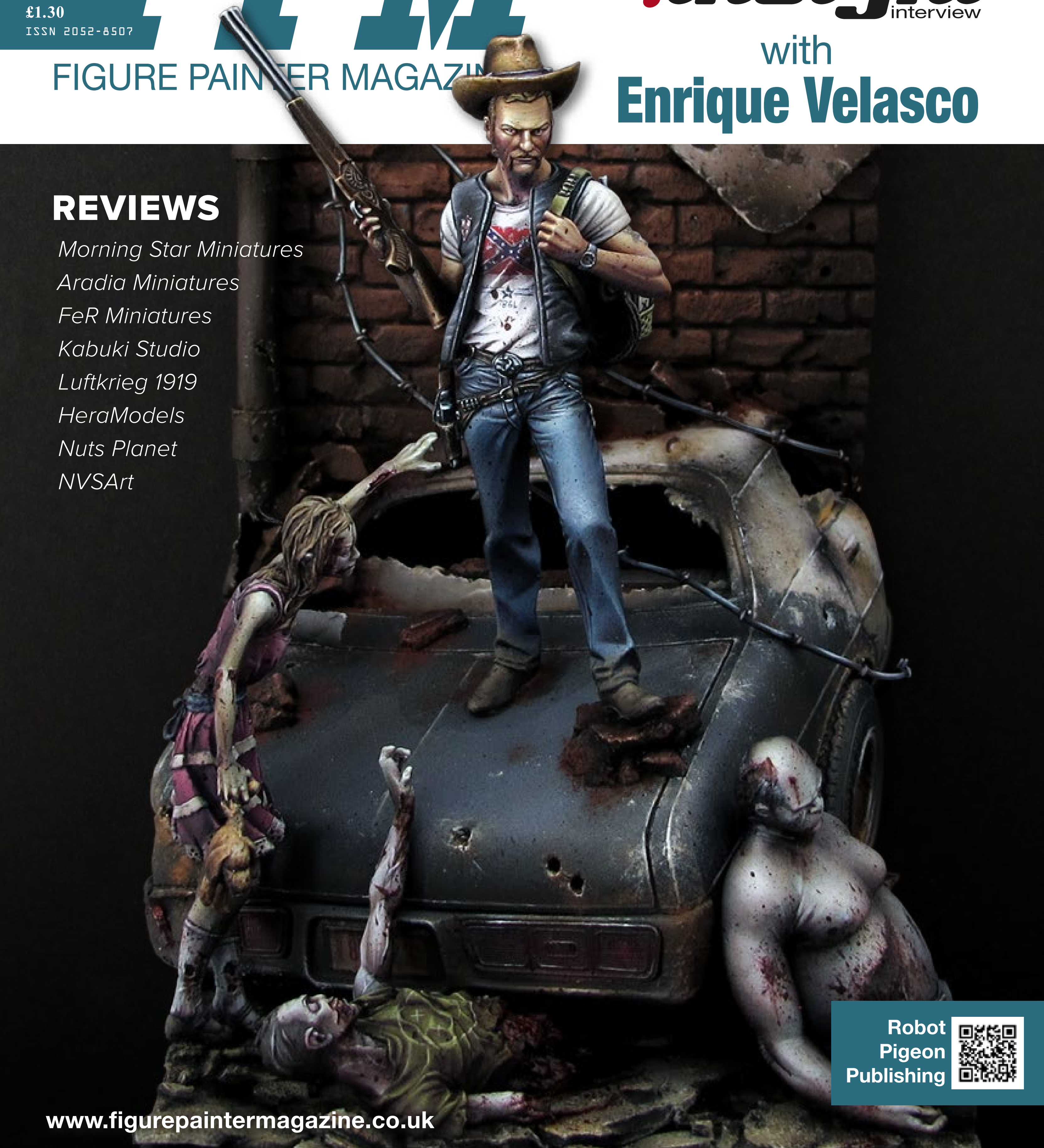
insight interview with Enrique Velasco



REVIEWS

Morning Star Miniatures
Aradia Miniatures
FeR Miniatures
Kabuki Studio
Luftkrieg 1919
HeraModels
Nuts Planet
NVSArt

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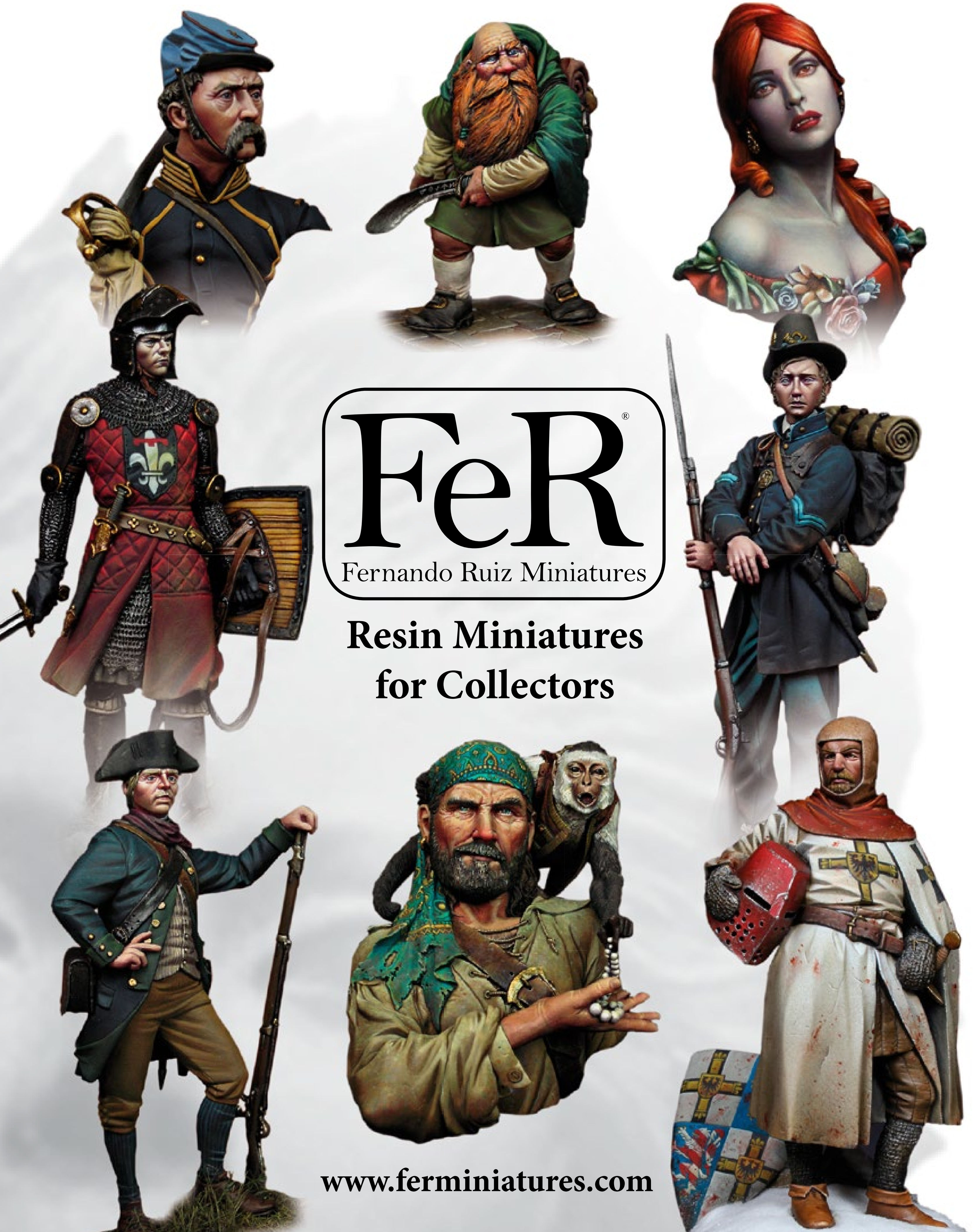

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EDITORIAL

Welcome to issue 41 of Figure Painter Magazine.

Firstly, I'd like to apologise for the tardiness of this issue. It took a while, but it's finally here. The keen eyed among you will also notice that we've lost a regular contributor. Marta Slusarska has decided it was time for a change and has left the fold. We wish her all the best in her future endeavours and hope that she might one day grace our pages with her knowledge.

Back to this issue, in which we have some very cool content for you. Roman Lappat finishes his conversion of his Orc Warboss. We all take a closer look at 'Kellath the Dark' from HeraModels, which is accompanied by a tutorial on painting the miniature by owner of HeraModels, Diego Esteban Perez! We also take an in depth look at the new model 'Death Dealer' from Kabuki Studio and speak to owner Rodolfo Goglia. Terry Cowell also busts some myths about the Winsor & Newton series 7 paint brush and getting us underway is an Insight interview with a fantastic miniature painter, Enrique 'Emuse' Velasco.

Shane Rozzell, Chief Editor

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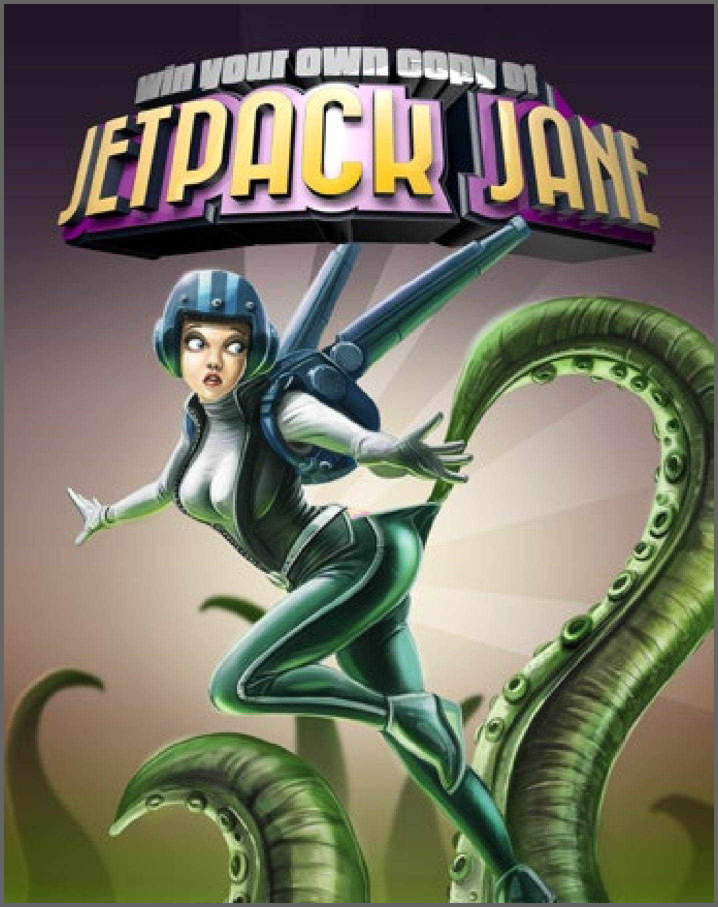
win your own copy of
JETPACK JANE

Last issue we ran a competition where one lucky reader could win his or her own copy of Jetpack Jane from Morning Star Miniatures. We had a lot of entries and had to turn to an online random number generator.

Time for a drum roll, as we announce the winner... congratulations go to:

Tony Lindberg
from Sweden

Tony's details have been passed on to Morning Star Miniatures who will port the miniature out very soon.

Morning Star
MINIATURES

BLACK VEIL MODELS

We have been made aware of a new miniature company starting up soon. This is from their facebook page:

'After more than a year of work, we are pleased to present Black Veil Models, a project that comes up with the idea of offering quality figures, created by enthusiasts for enthusiasts, providing our point of view to this wonderful world of modelling.

We are finalising the details of what will be our first figure, which we are very proud of. Meanwhile, until this sees the light, we will show some details of the process: sketches, modelling...stay tuned!'

Head to their page by clicking here.

LIVE ON KICKSTARTER NOW!
EDGE
EDGE
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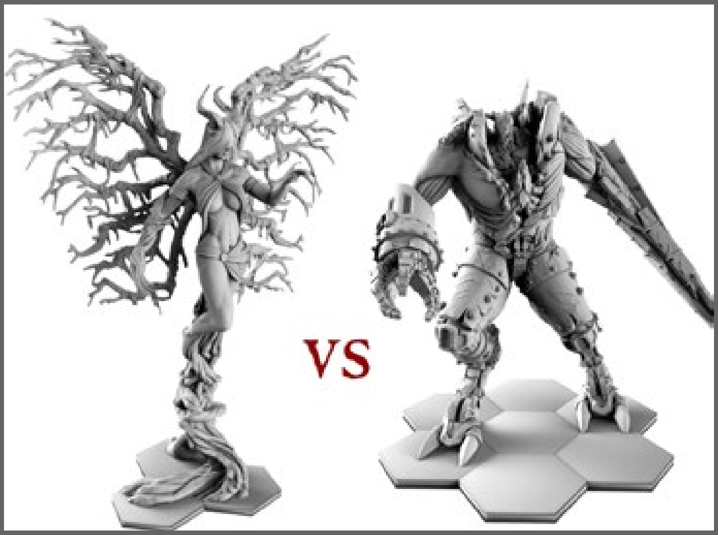
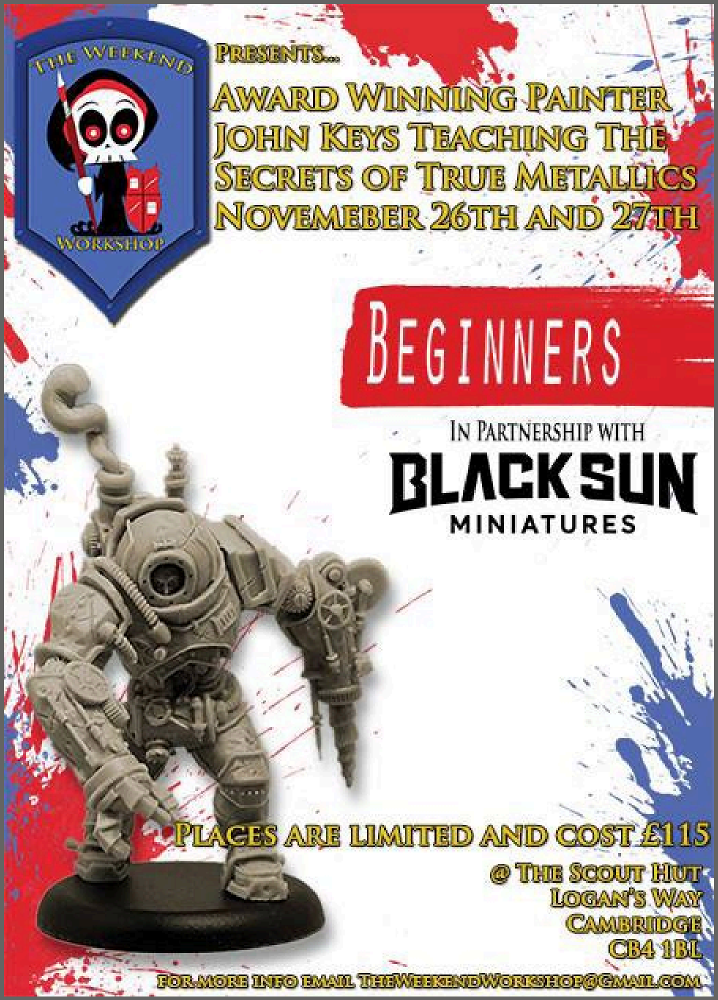
UNBORN

Since we now have Initiative Magazine, we don't usually put up news about board game Kickstarters, but this one has gone crazy and it has some really nice miniatures unlocked. If you fancy a flutter, then head here.





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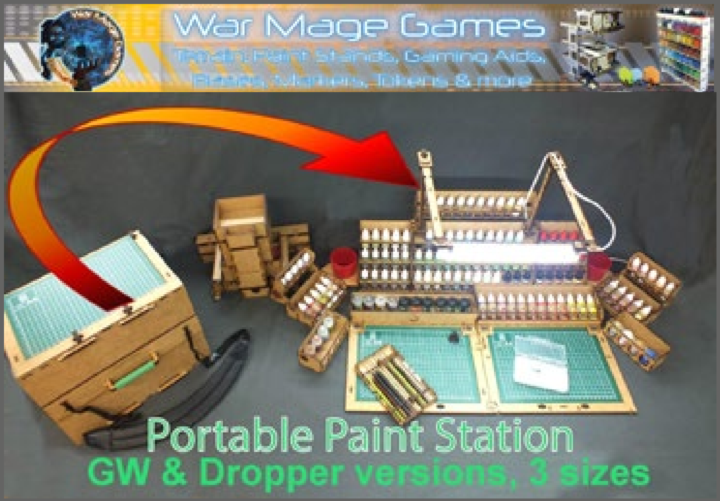
Frazetta's
MASTER PIECES
LEVEL 3
DEATH DEALER

The Frazetta's Master Pieces KS from Kabuki Studio is going really well; so well that it has unlocked a second 1:24th scale Death Dealer sculpt, but more needs to happen to unlock the fantastic diorama base for this. There is still 14 days to go, so plenty of time to jump in, if you haven't already. Check out page 60 of this issue to see the first mini in depth and if you want to jump in, click here.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We have recently been introduced to a new portable paint station that's currently on Kickstarter.

It will keep your paints, tools, miniatures & other items safe during transport and transforms into a complete work station within minutes. It is designed so that during transport, nothing can fall out of the box. Your paints are always in the same spot, no matter where you are and the optional daylight LED lamp makes you independent of light conditions and you have everything you need in one easy to carry box.

Also available are 'home expansion' modules, which let you store even more things at home, and are compatible with the modules of the Portable Paint Station.

There are three sizes to choose from and each station has the following:

- A work area.
- Holders for 2 water pots.
- Space for water pots (except the small GW version).
- Several spots for brushes.
- Dedicated space for the portable brush holder.
- Space for a wet palette.
- Space for tools, miniatures, etc.
- Carrying handle & foam padded feet.
- All individual elements can be connected to each other, so nothing moves around in your workspace.

For more details visit the KS page here.

meet the family

By
Sean 'Jabberwocky' Fulton

Details

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Scale:	1/16th
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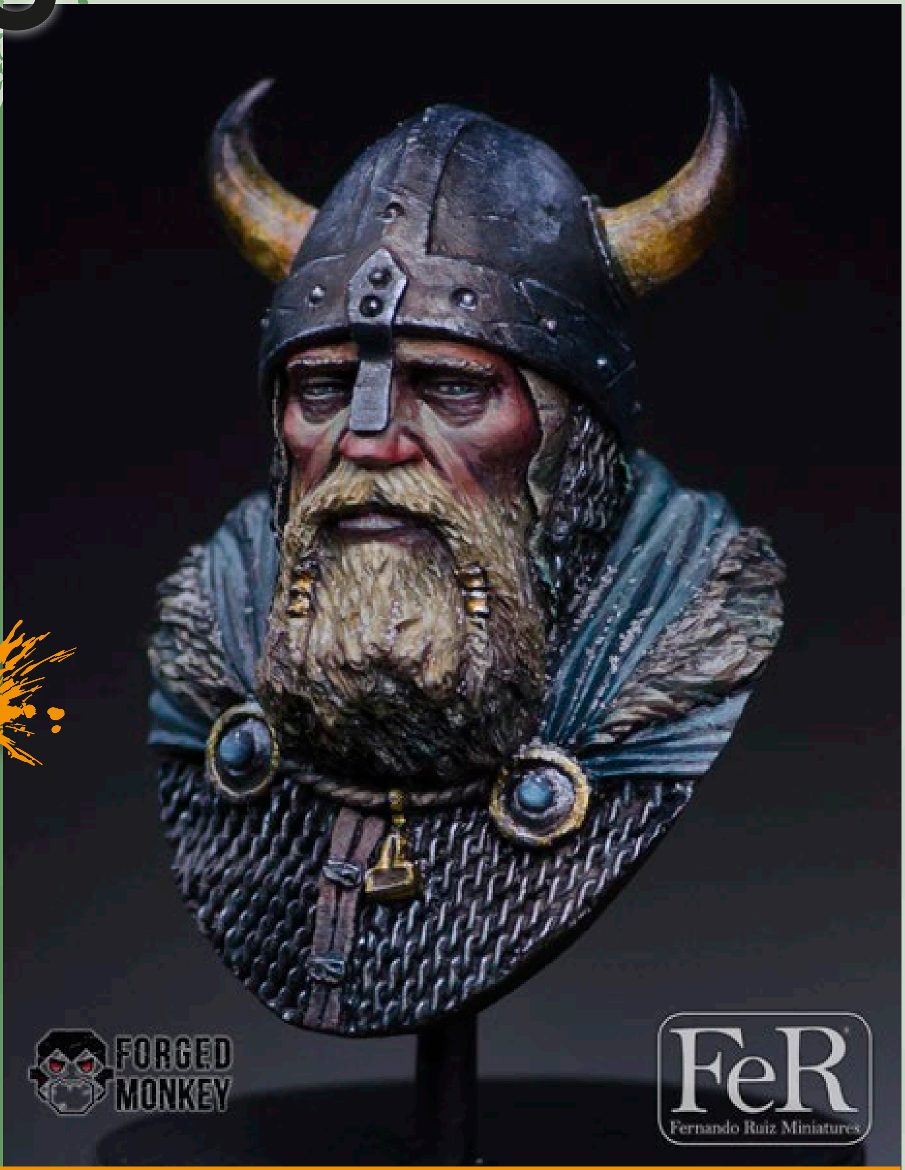


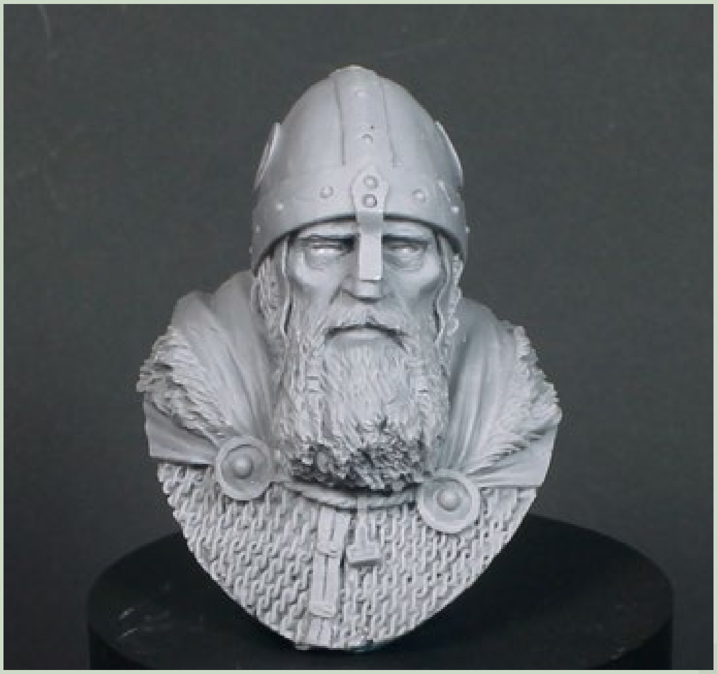
FeR Miniatures' Einar Erikson, Norse Prince

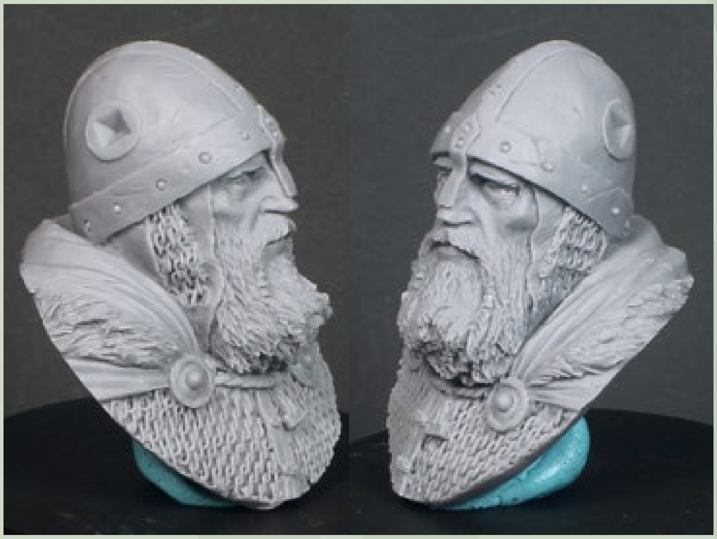
Following on from last months's review, FeR was kind enough to send a second of their small busts sculpted by the talented Raffaele Picca. Once again, this piece comes from Forged Monkey, which is Raffa's personal line of sculptures. This is another piece in 1/16 scale; perfect for someone who has taken an interest in looking at a larger scale, but doesn't want to commit fully to the size (or price) of a larger piece.

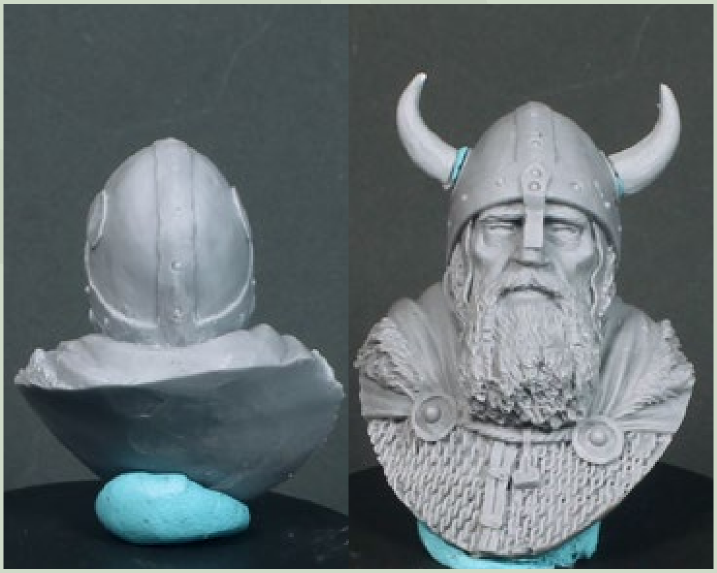
The piece had been originally sent to FPM headquarters and was then sent to me secondarily by the Editor, so I can't comment on the time from purchase to arrival. FeR Miniatures is well known for their customer service, however, so I would not anticipate this to be a problem.

The bust arrived to me in identical packaging to the mutant scout reviewed last month, which consists of a sturdy, thick plastic case with some excellent box art to serve as reference material if you so choose. The 3 pieces of the bust were packaged inside 2 ziplock bags; one for the bust and one for the two horns. It is not super secure, but the bulkiness of the ziplock bags within the plastic case prevents the pieces from moving very much at all and more than adequate in my opinion to protect the parts in inside; there are no brittle pieces that need extra protection.

FORGED
MONKEY
Fe
Fernando Ruiz

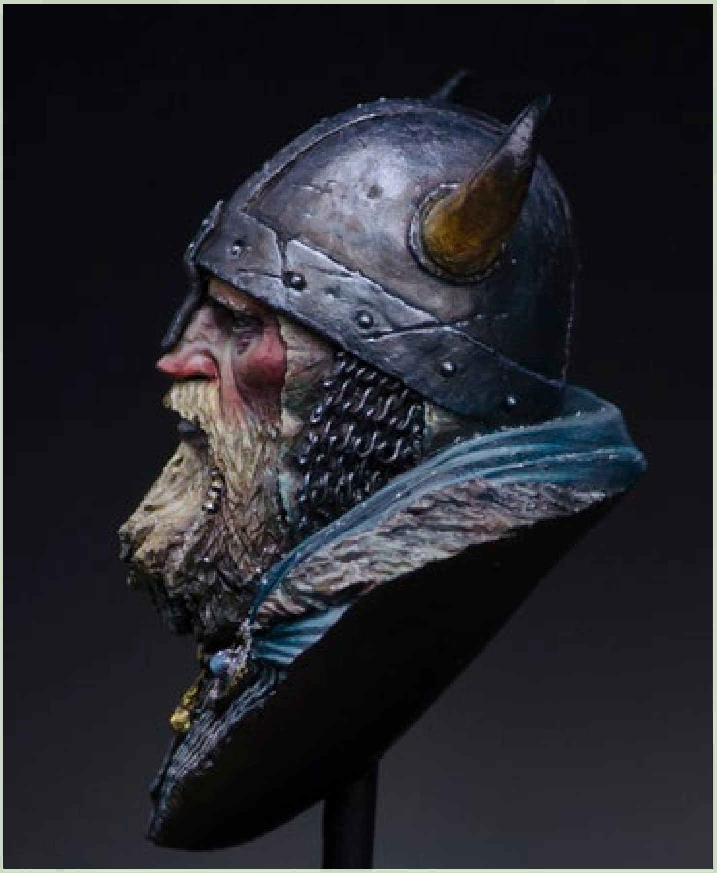






The bust itself is composed of three pieces. The body proper to include the head and the two horns for the helmet. Really, this is just another one piece bust with a couple of accessories. Assembly of the horns is facilitated with a slotting mechanism to ensure that each horn goes on the proper side. One side has a square hole and the other side a triangular hole. This makes it very simple to slot these in place. Dry fitting them together, I don't think this will need much gap filling at all. The bust itself is fantastic with no mould lines appreciated. As Raffa so often does, the sculpt just oozes character. According the background included on the FeR website, Einar is a solemn leader. He rarely speaks and so it is understood it is important that his men listen it is when this happens. The bust captures this very well. Einar has a tired or war-weary look to him. His eyes are narrowed, and could be tell a story of a man who has been fighting for a long time or perhaps has heard some bad news and is scowling his distain. The helmet has numerous little scratches and some battle damage, which is another bit of affirmation that Raffa enjoys the details of the sculpts he produces. Einar's chainmail is impeccably cast—there is no resin to dig out these little links and I am grateful to FeR for that.

I hope Raffa and FeR continue to produce these small busts. They are a great way to check out the larger scale and see if this would be something to expand your horizons with.



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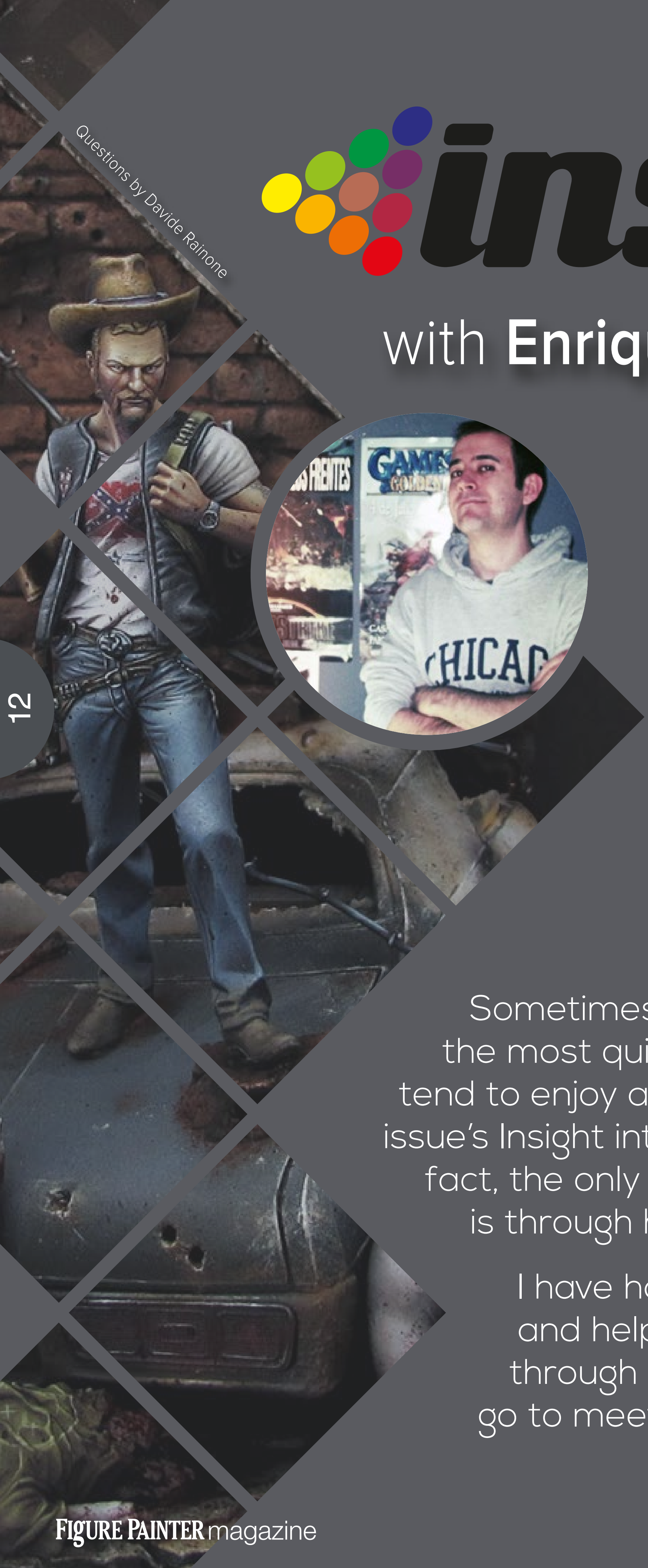
insight interview

with Enrique ‘Emuse’ Velasco

Questions by Davide Rainone



Place of origin? Madrid, Spain

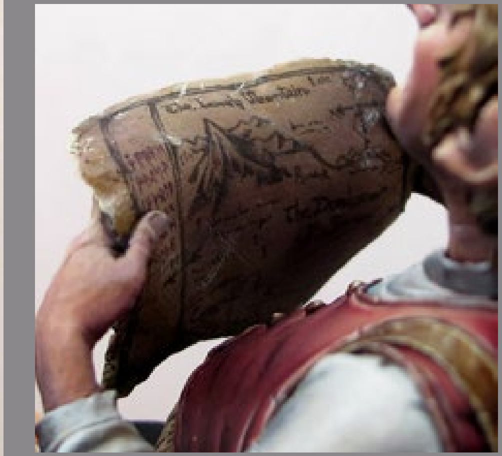
Major awards? Various Golden Demons, two 2nd place best in show awards at the Crystal Brush and some medals in another contests; no major awards.

Years of painting? Eight

Future plans? To keep growing!

Sometimes, great painters are among the most quiet and discreet people, they tend to enjoy a quiet life. The focus of this issue’s Insight interview is just such a man. In fact, the only time he does speak loudly is through his models and his painting.

I have had the pleasure to talk with him and help to bring his voice too you all through Figure Painter Magazine. Let’s go to meet Enrique ‘Emuse’ Velasco.



1 *Can you tell us how you began your artistic life?*

The truth is that when I was a child, I was always interested in everything related to the arts, although perhaps more specifically with crafts, rather than (for example) painting and sculpting.

Since I was a child, I have loved the models and dioramas that I saw in films or shops and one of the things which caught my attention was the Nativity scene, which when freed from the religious context can be seen as a simple diorama full of figures. Sometimes my parents took me to exhibitions and I was entranced watching the amount of materials, buildings, figures, water, vegetation, etc, that they contained. As I said, I was more interested in the physical, in the form and the materials, rather than the content itself. On the other hand, the models appearing in movies were another thing that fascinated me as a child and I assembled and painted some Star Wars models.

I think of all these influences led to the importance that I put into the base of each figure that I paint because it is the part of the hobby that I really enjoy. Other painters may give more importance to the figure than the base, either because they do not like working with scenery, find it boring, not finding the right materials or think that it only serves to prolong the paint job. For me, it is a set. I can hardly paint a figure without something to complement it and I love making dioramas, either trying to convey a story to the viewer or simply as a visual support for the figure.

My approach to the figures, like many others, went through the Heroquest board game. I was again more interested in imagining the dungeon adventures rather than in the game itself. At that time I made some small dioramas with the figures from the box, which I painted with Humbrol enamels, recommended by the clerk at the toy store where occasionally I bought the models. On this subject, I remember a very curious anecdote in school. Our crafts teacher asked us to make a diorama at home of a theme that we chose and I made one with Heroquest figures, trying to imitate the illustration of the box. It turned out that, in the end, he failed my work because he thought an adult had made it, so I had to send my mother to talk with the teacher to assure him that an adult had not made it...

EMUSE STUDIO
http://emusestudio.blogspot.com/

After my approach to figure painting through Heroquest and Space Hulk, I abandoned it for several years in favour of the models. I continued to buy Star Wars models and my parents gave me my first airbrush, the one that included a bottle of gas. The truth is that being entirely self-taught, I sincerely believed I was getting good results. Although, it was a hobby that I did not spent much time with and indeed it was mostly a casual activity.

Much later (it was now the internet era), I discovered scale figures and what really could be achieved with them and the truth is that I fell in love with this discipline because, in the end, it integrated everything I grew up with… crafts, modelling, scenery, themes, and painting.

2 *What is Emuse Studio, what is it exactly and how was it born?*

Emuse Studio arose 6 or 7 years ago, when I tried to turn into a professional activity that which for me was starting to become a part-time job. That period coincided with the decline of the internet forums like the Spanish Team and most painters began to design their blogs or personal web pages; perhaps it was my wish to pursue a desire to gain prominence more than help the community, as it was the norm in the forums. Being honest, it took much more time and headache to design the blog, update and edit and upload the pictures than to publish on a forum, but in this world, if everyone has something you're not going to want less. Seen with perspective and with a little more maturity, that time now seems to me a little stupid. Everyone had their own "professional" painting service regardless of the level of the painter, giving it an importance that had adding the term "studio" behind a nickname or their own name, as if we all believed to be like Stan Winston.

The beginning of Emuse Studio coincides with the end of my studies in History and the beginning of my work in the library of the University. My disenchantment with college made me think about work in another field, and the increasing commissions related to painting in a short time encouraged me to try my luck. At first the working days were endless with weekends included, accepting all kinds of commissions that have never come to see the light. The first three or four years of work at this pace paid my bills, but led to a creative block and a rejection of the painting that has fortunately passed due to a change of mentality and reduced working hours to fit anyone's working normal day.

Currently, the professional philosophy that I follow is different. I only accept commissions that motivate me and I think I can give the most of myself to them. I teach private lessons and complement this with some other projects such as the Step by Step magazine, which I edit without periodicity and other future projects. Over time, I abandoned the blog in favour of social networks, which are a quick and convenient way to show your work and contact with future clients.

3 *What is your greatest passion about painting models?*

I like to do what I want in every moment and see where it can take me, but without marking me with roadmaps or limits. I do not believe in the impositions that some people want to instil; being judges of what is right and what is wrong, who think that the line must continue from their point of view. I think there are many paths to personal satisfaction and I like to lead a quiet, professional life, without discussions that lead nowhere and always pivoting on the same boring topics. I'm a big advocate of 'paint and let paint'.

I am passionate about the process rather than the final result, because I never like my finished work. Except for two which I am proud of. I never want to look at my pieces once they are finished. I give you an interesting example: when I returned from the Spanish Golden Demon in 2010 with the Skull Bus, I placed it in my glass case and I looked for a few seconds. I did not like it and put it in a cardboard box.

Maybe the part I have most fun with is the planning and constructing of a scene, looking for materials, cutting, pasting, puttying, choosing parts from my spare parts box or making sketches to see what works for the best composition. For me it is the most relaxing part of the whole process; the prelude to the part that I consider more serious, the painting.

4 *Do you only prefer fantasy and sci-fi miniatures and have you ever painted a historical miniature?*

I like to paint all kind of figures and if the quality of the sculpture is good, I'm happy. I find more attractive fantasy and sci-fi figures for the simple fact that most of them contain very varied elements, which I appreciate while painting. Different creatures' skins, fabrics, rare weapons, wood, wings, horns and other fantastic elements, and so on. Usually, this does not happen with the historical figures. For example, to paint a British soldier in 75mm, where 85% of the figure is a khaki uniform, seems really boring for me. Of course, there are wonderful historical sculptures in which this does not occur, but, generally, I prefer fantastic subjects. I don't want to enter in the eternal discussion of compartmentalization of fantasy/historical which is difficult not to be part of. I think that I have only have painted two or three historical figures in the last 6 years.

5 *What are, for you, the most important factors when painting miniatures? For example, composition, the look of materials, freehand, conversions, etc.*

I am always looking for and analysing what is best for each figure. First, I only paint what I feel I like, what motivates me, and my quality criteria to choose a figure are quite demanding. I focus, as I said before, on giving context to the figure that allows me to develop the crafting aspect. The inclusion of different structures which allows me to work with modelling materials, either for embedding the figure in a given context, in order to give the viewer more information through a story that lies behind or simply as a stylistic choice. Talking about painting, I love to paint worn surfaces with a lot of scratches in armour, cars, robots, etc. It´s a fun technique for me!

6 *When looking at your Putty & Paint page or simply at your albums on facebook, I can find a huge collection of Space Marines and other GW related miniatures. These obviously mean a great deal to you. What has been your experience with Golden Demon contests?*

It is clear that I love Space Marines. I have always preferred science fiction more than fantasy. I ended up liking Space Hulk a little more than Heroquest and Dune more than The Lord of the Rings, more Alien than Conan. However, sometimes the world of the figures is a vicious circle. You paint and show a kind of figure, people like

IV

it and therefore they commission you to do something similar, you work and show again something similar that reaches more people and you get more commissions. At the end, the snowball gets bigger and it seems that I only paint a particular subject. There are people who seem to just paint busts, others just paint equestrian figures, others female figures, some only Infinity figures, and so on, but this is simply a matter of categorizing. This does not indicate that I like one category more than others, or that I am better or worse at painting a certain genre. It is just matter of the commissions I receive. This point has a lot of risk, because many people may think that I can only paint certain topics well and do not trust me with other works, so occasionally I have to vary my thematic scales, styles, settings, etc.

About the Golden Demon, I think my overall experience has been very satisfactory. I found them a good event in general and all my figures, except for a disqualification, have received awards. That disqualification belongs to the year in which I entered the Skull Bus, which was taken out of the contest because the judges said that 'goblins don´t go to school in the Warhammer 40K universe'. The truth is that the disqualification had quite an impact on many forums and blogs, because most of the people told me that they were betting on the diorama for winning the Slayer Sword that year; by the way I did not take the situation as badly as many people thought. While making the diorama, I was well aware that this could happen, because it was stretching the background created by Games Workshop to my free interpretation. By mixing elements from different periods and universes, I was aware that it had many options. For it to be disqualified did not make sense and it still vexes me. It was a time when, perhaps, the diorama was what I wanted to make without thinking about the context in which I was entering; this is something that I now consider a mistake.

I also believe that the Golden Demons were the annual event where people embodied more creativity and that caused the increasing level of fantasy painting in European countries that have a painting tradition. It was the only contest that was attended by all the great painters of fantasy of the moment. Everyone entered with new works. For me it was awesome to see all these works live on the day of the competition, because they had not been seen before anywhere and I also loved the competition system, with only 3 prizes for each category. I believe that feeling is now lost and to attend a competition, except for a few honourable contests worldwide, it is like living 'Groundhog Day', trapped in time.

7 *Can you tell us something about your painting courses?*

As I said before, I give private lessons in my studio. These are totally customised classes in which I emphasise the student goals with well-established knowledge. This is opposed to what I believe intensive weekend courses do, which seem to me are mostly a mixture of ideas, concepts and information. This makes it hard for the student to assimilate the information and it's easily forgotten. This is my own experience and the one of many people I have spoken

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a certain motivation and with a character and attitude compatible with mine, making the student's experience as rewarding as possible. This may seem very elitist, but I repeat that I consider it basic for students to take classes and acquire knowledge to the fullest. There are a lot of painters giving lessons and courses, and maybe I could be the best teacher for what you are searching for or I may not.

with — people who have attended such courses and have confirmed this. My professional ethics makes me uncomfortable doing something that I do not believe in. Obviously is economically much more profitable to do an intensive course for 10 people in 48 hours, rather than spend my time with just one person that can have me as tutor the entire time we spend together, asking questions. It's another kind of teacher-student relationship that we share. This is different from courses with more people. I follow a student's improvement during and after the classes or things are repeated as many times as needed. My private classes are not currently open to anyone who wants to sign up. I am searching for people with a certain level of painting, with

8 *There is something you would like to try to paint in future?*

More than painting, I would like to dedicate the time to try and delve into the world of sculpture, gradually acquiring the skills and implement them during the small amount of free time I have. For me, there is a very important thing I want to paint. The perfect modeller is one who sculpts and paints his own work. He is the example to follow, and in the future I would like to get to that point. Also, I would like to paint some models and big figures and try to learn concepts from the FX masters.

9 *Are there any future plans and sneak peeks you can talk to us about?*

I am currently working on some figures and projects which I cannot yet reveal anything about, as they are figures that have not yet seen the light or processes that the customer does not want to reveal until they are finished.
Are there are interesting projects that can I say something about?

Well, I have in mind a diorama with a lot of Genestealer figures, based on the famous illustration by Dave Gallagher. I'm assembling the figures now and it will see the light next year. I am also writing and editing issue No. 4 of the Step by Step magazine, which goes on sale in the first quarter of 2017. It will have a lot of painting processes of some of my latest and future works.

10 *Do you like to travel around the world attending contests and are there some that you would not miss?*

Being honest, I like less and less attending competitions and events related to my work. I use the weekend to disconnect from everything related to painting figures, and obviously all contests are held on weekends. I have many other hobbies and prefer to use my free time to be with my girl, watch a movie, go

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out to eat, read and perform one of my passions which are sports, especially running. I'm a marathon man!

I'm fairly introverted and do not feel comfortable being part of the communities of the internet era, where you are forced into a commitment you do not like. I have very few, but very good friends in this work. I do not like to be part of the 'modellers' big brother', in which people talk and criticize you without knowing you or what you do.

Also, I'm not motivated by competition. I do not consider medals at this point are necessary to achieve success in this work. If your work is of high enough quality, it's unlikely that a gold medal at Monte San Savino or at a Golden Demon will help you anyway. Now every painter with a medium-high painting level has a lot of medals in every contest he attends, the awards lose the value they should hold. The fact that most 'big contests' reward system grants an average of 15 medals by category seems totally ridiculous to me. If we take it as a competition, there is no reason to do this. If not, we say from the beginning that is an exhibition and not a competition and avoid confusing things.

The only competition I've ever been to outside Spain is the Crystal Brush in Chicago, where I was motivated more by the economic prize, which could help me to take some projects forward that I had in mind. However, right now, I wouldn't consider attending a weekend contest at the other end of Europe. To give you an example, if I had to choose between attending Monte San Savino, the best worldwide contest, or compete in a marathon race in my city, where I will try to improve my personal best time, one I'd been training hard for, I wouldn't think twice and put my shoes and run!

11

Finally, is there some advice you can give to the new generation of painters?

There are a few privileged people who don´t need to work hard. They are naturals in the art of painting and with two or three figures, they place themselves at the top of miniature painting. I really envy those people that in every field of the life they have born with some innate ability and they are working in those fields. Other painters, like me, need to work very hard to improve, so you will need to practice for many hours. You need to see a lot of painted figures and take whatever you are doing very seriously if you want to keep improving. I also consider it very important to be able to take part in a community of painters where tips, techniques or tricks are exchanged. One where you can see miniatures live, with your own eyes and paint with other people; compete in contests or attend some painting classes. When I was a rookie, I received a lot of good advice in the now extinct 'Spanish Team' forum, which helped me improve a lot.

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I think what we do is an activity that has many possibilities and I think that miniature painting is still at a point where we can innovate, both in painting and with the themes of our works. In art, the fields in which we can innovate are much fewer, so miniature painting is a very good opportunity to develop your creativity. In general, I think that this discipline is quite missed because we just usually search only for quick result with our figures, and there is much more behind it. I think there is too much conformism about it and I think this is an encumbrance for the evolution of miniature painting. From my point of view, to make a project successful, it's essential to fully immerse yourself in it.

I'd like to thank Enrique for being our guest and according us this interview. It's been interesting to see the hobby from your point of view and your experiences which should give us all cause for some reflection. Talking only for myself, I still hope to meet you at a contest or exhibition and finally have the chance to admire your models for myself. ☺

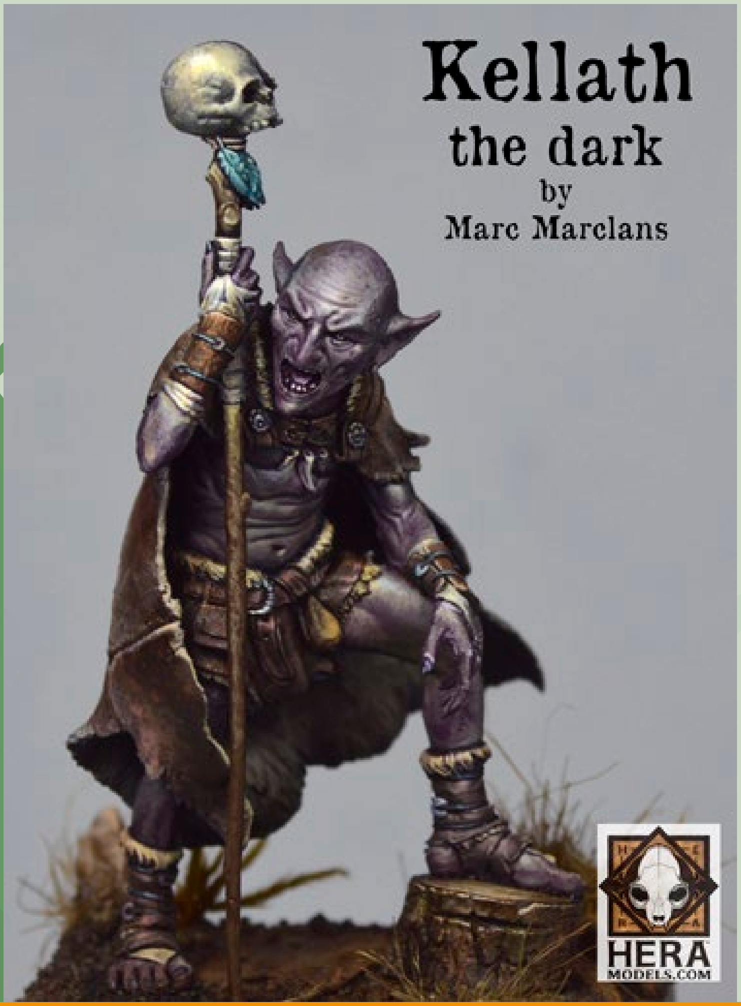
by Davide Rainone

Details

Price:	€43
Scale:	1/24th
Material:	Resin

Available from

HeraModels


Kellath
the dark
by
Marc Marclans
HERA
MODELS.COM

HeraModels' Kellath the Dark

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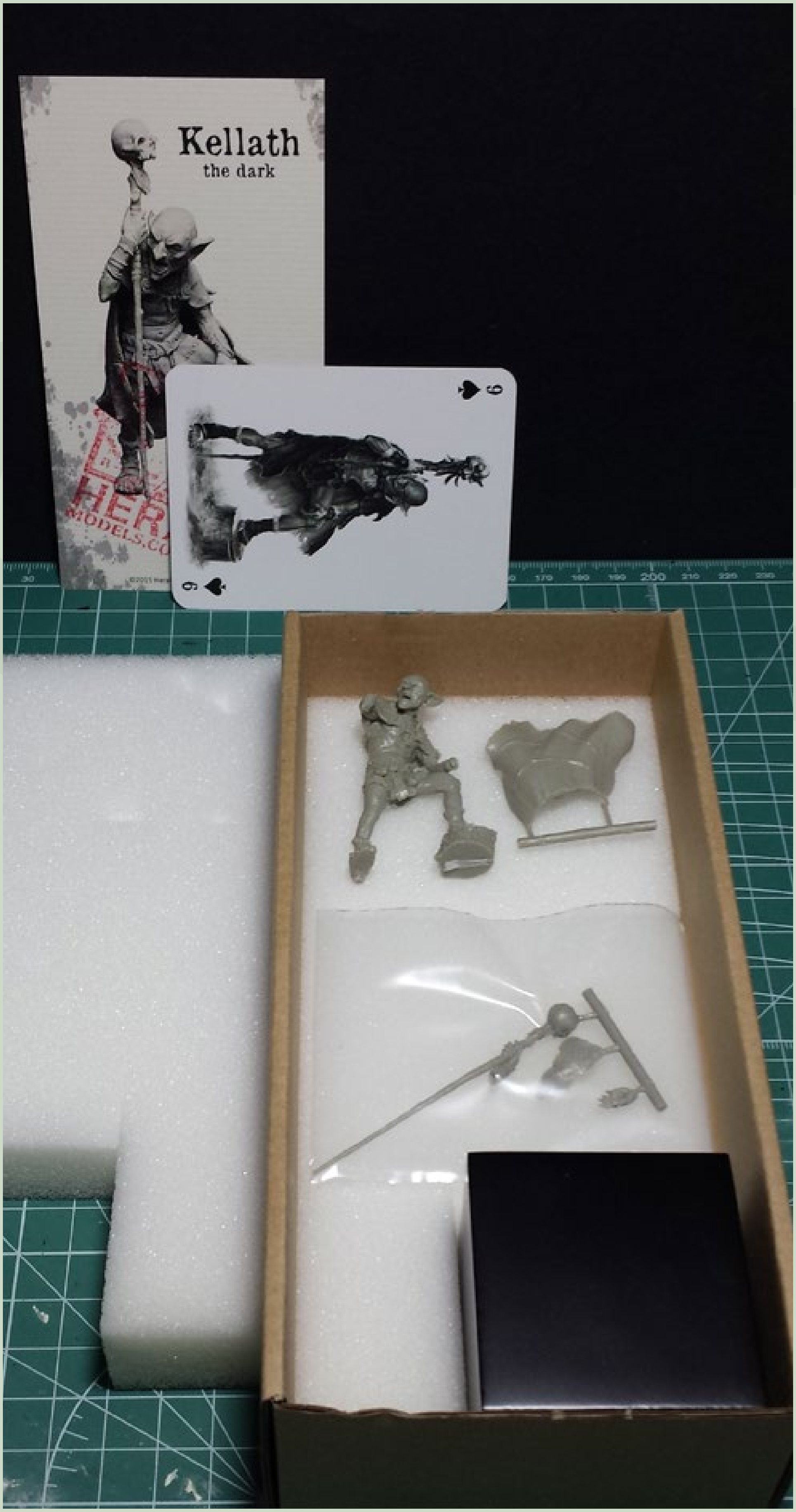
For the first time in the pages of Figure Painter Magazine, I am glad to introduce HeraModels.

As everyone will already know, this is a newly arrived company and is led by one of the most loved artists in Europe, the young Diego Esteban Perez. The challenge of starting a new company is one he took very seriously and started with high level collaborations and the choice of quality in their designs and materials. Another interesting point about this miniature it is that this is HeraModels' first full figure, after a series of busts. The scale is 1:24th, but since the subject is a goblin, the actual height of Kellath is 65mm at the top of his staff, a little bit over 50mm to the top of his head.

The miniature comes in a sturdy card box, sealed with a branded paper wrap, containing all the information about the company. Upon opening the box, I was pleasantly surprised. Two thick layers of foam protect the model very well and keep it in place despite the box being far bigger than the contents. Included inside the box is an exclusive poker card that HeraModels puts into all of their products; this is a nice touch and one I love very much. The card has the cast number on it. The most important feature that has been included is the black plinth which measures 45 x 45 x 50mm. The quality and finishing makes it look is very nice and elegant. I guess this is the first time I've seen a base included with the model kit…another aspect from which I deduce the care and attention to detail Diego has put into all of the HeraModels' products.

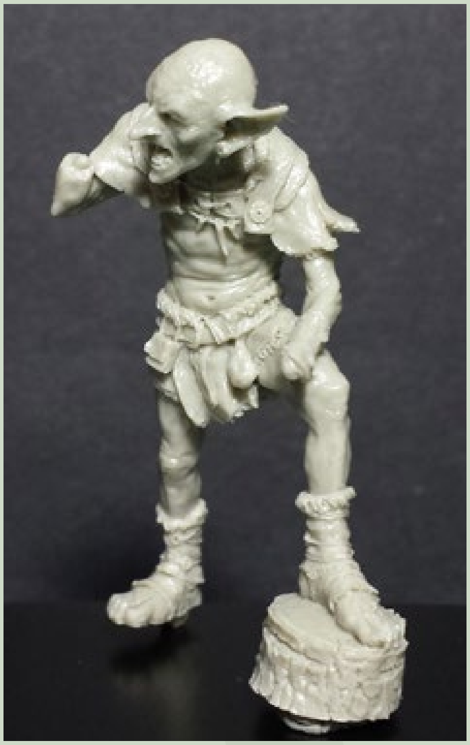
Now, to the model itself — first of all, the sculptor's name is the guarantee of excellence — Lucas Pina Penichet!

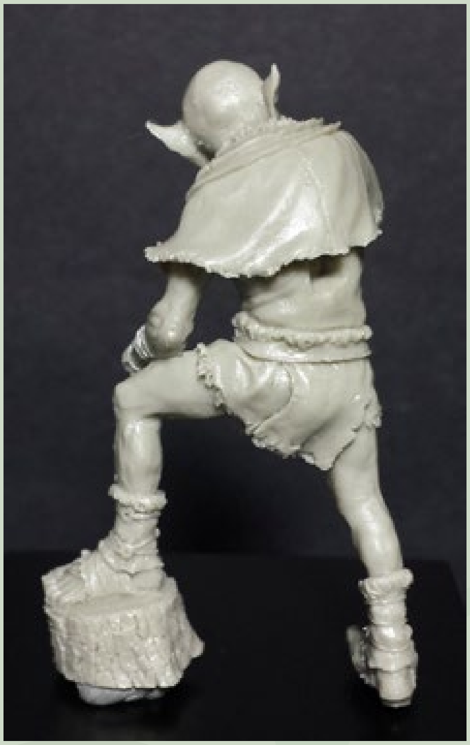
The resin kit is in 5 pieces and is an extremely detailed sculpture. Even at first glance, you can already see each detail on every surface and understand the material, from skin, to fur, wood and leathers. The main piece is the body with the legs, head and left arm. Separated from it is the right arm with the staff, the left hand, the main cape and another little piece of leather.

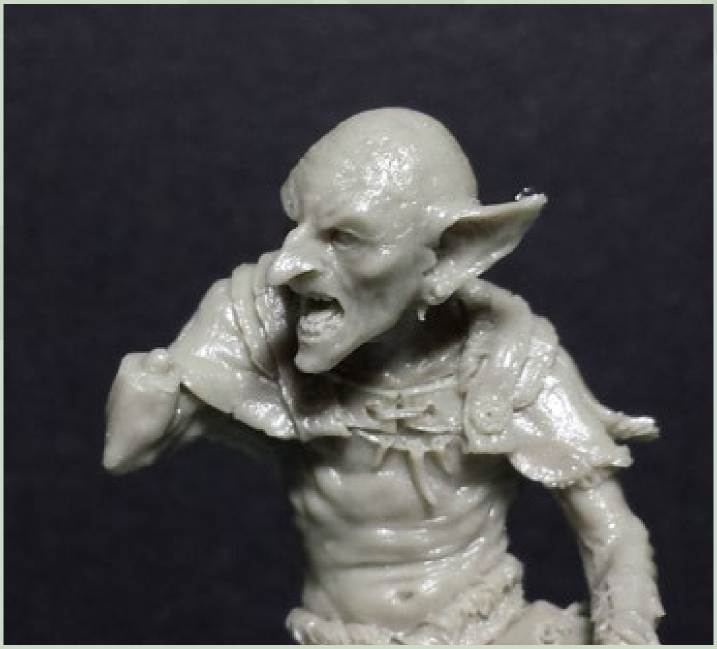


The leather and fur parts are very nicely detailed. There are very few surfaces left to the imagination, but the masterwork is without a doubt the skin. It looks real and suggests age and fragility, with muscles and bones, veins... everything. The goblin's face is pure maliciousness! Such a detailed expression and intensity we usually only see in far bigger scale busts. In my opinion, the best details are the mouth, the inner part of ears, and the abdomen's skin — they're exactly like what an old man should have. The scene and the model itself are simple in their idea and concept, but it is able to instil a long series of sensations, feelings and mood where we can take inspiration for the painting work.

The casting quality is extremely high. Each join point is clear, clean and needs no putty. Every detail is perfect--his bone earring, skin, fur and leather textures, and the skull on top of the staff. The veins, ears, nails, hands and feet are stunning with no sign of any air bubbles, not even in the fur. The only two imperfections are faint lines on the left leg, down the front and under the inner thigh. This is a very slight imperfection that will only take a minute to fix.

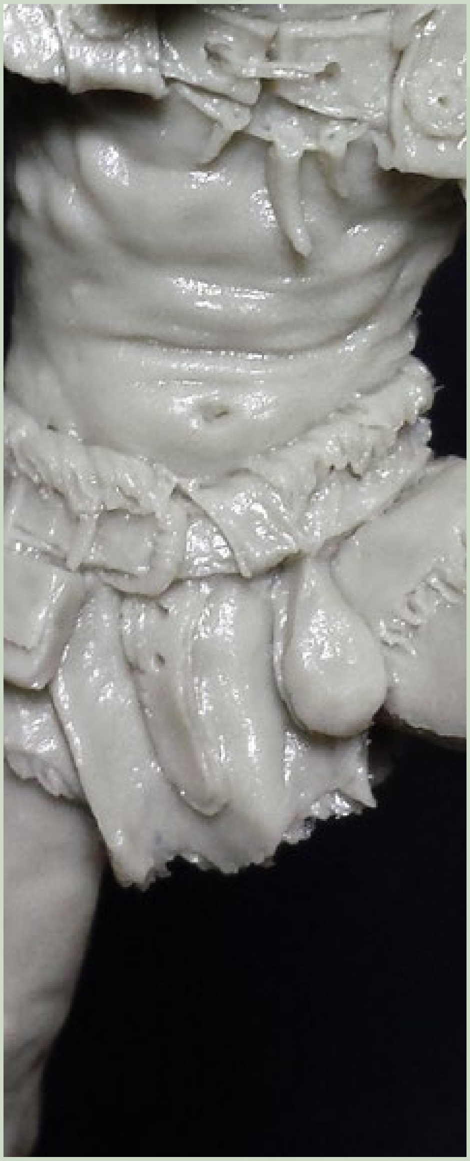


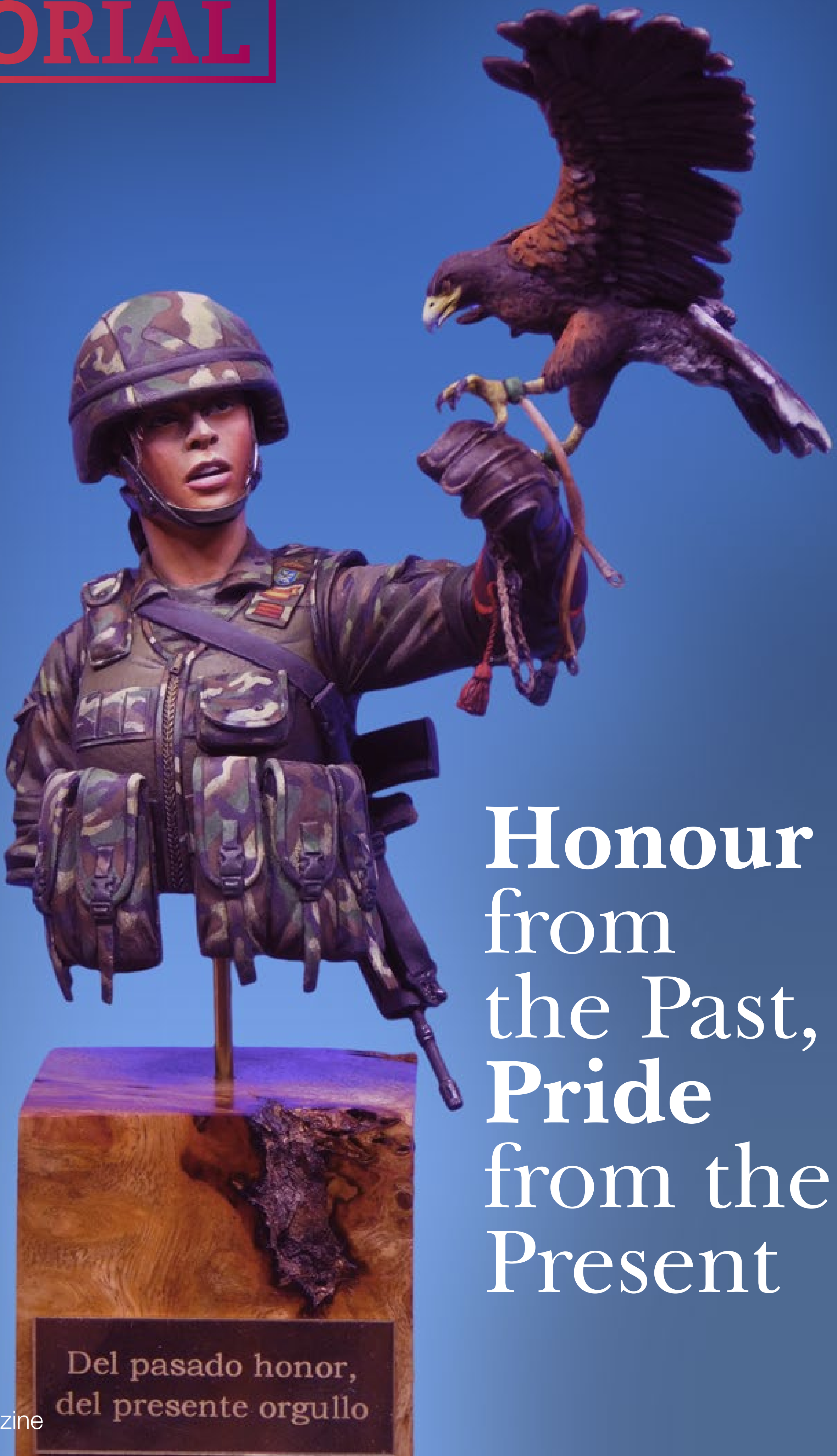




My conclusion is that this is a very high quality model, rich in detail and a testament to the hard work HeraModels has put in this production. It is not the typical goblin, so in my opinion, this is another point coming out in its favour. The box art, painted by the talented Marc Marclans, shows more and more of its quality. However, this is not the only painted version you are going to admire this month. In fact, Diego Esteban Perez himself has written for us an exclusive, complete, step by step painting tutorial detailing an alternative version of Kellath the Dark.

Check out pages 48 for it!




Del pasado honor,
del presente orgullo

Honour from the Past, **Pride** from the Present

Women in the Spanish Army

By Luis Angel Ruiz

Introduction and Translation by Luke Wilson

Every now and then, you surf the internet and you find some real undiscovered gems. Well this was the case one evening for me — I was doing my usual, scrolling through one of the latest Spanish painting competitions, 'Premios Ejército', saving certain models in my inspiration folder when I came to the BoS and didn't recognise it!

I did a little digging around and I found out it was, unfortunately, a one off — a scratch built sculpt by a very talented sculptor/painter named Luis Angel Ruiz.

Originally, I contacted him to see if he was interested in doing an article for FPM, hoping he had charted his progress. We started chatting and he told me about his love of the subject and where he drew his inspiration from. Funnily enough, it was a single photo he found on the internet and it all started from there. We continued talked and to my joy, not only was he interested, but I found out he had made some copies too, not many mind you. Well I convinced him to sell me one on the spot. It duly arrived and boy, I was not disappointed, the detailing is excellent!

Luis even put me in touch with the lady that inspired this bust and I got the opportunity to speak to her and found a very nice, helpful and proud lady who supplied me with some addition pictures too. She also wanted to add a few words to this and I would like to take this opportunity to thank ***Nuria Gallego Jose***.

Nuria Gallego Jose

'Firstly, I would like to thank Luis for choosing me for his inspiration. My eagle and I have a very special bond and without missing my military daily training, we fly every day, we do this so he remains healthy and strong as we also take part in falconry competitions, striving to reach the top. One of my proudest moments was when I met the king of Spain, Felipe VI, and was able to present my eagle to him.

I love my work. I am very proud to serve my country and to thank my family for supporting me in everything I do.'

Moving on to the exceptional piece, Luiz sculpted and painted the bust from scratch. To see how both she and her eagle were brought to life, read on--over to **Luis Angel Ruiz**.

—

This tutorial will not cover the whole sculpting process. There are plenty of others in FPM and online that can explain those processes a lot better than I can, but I will explain how I tackled the most challenging parts.

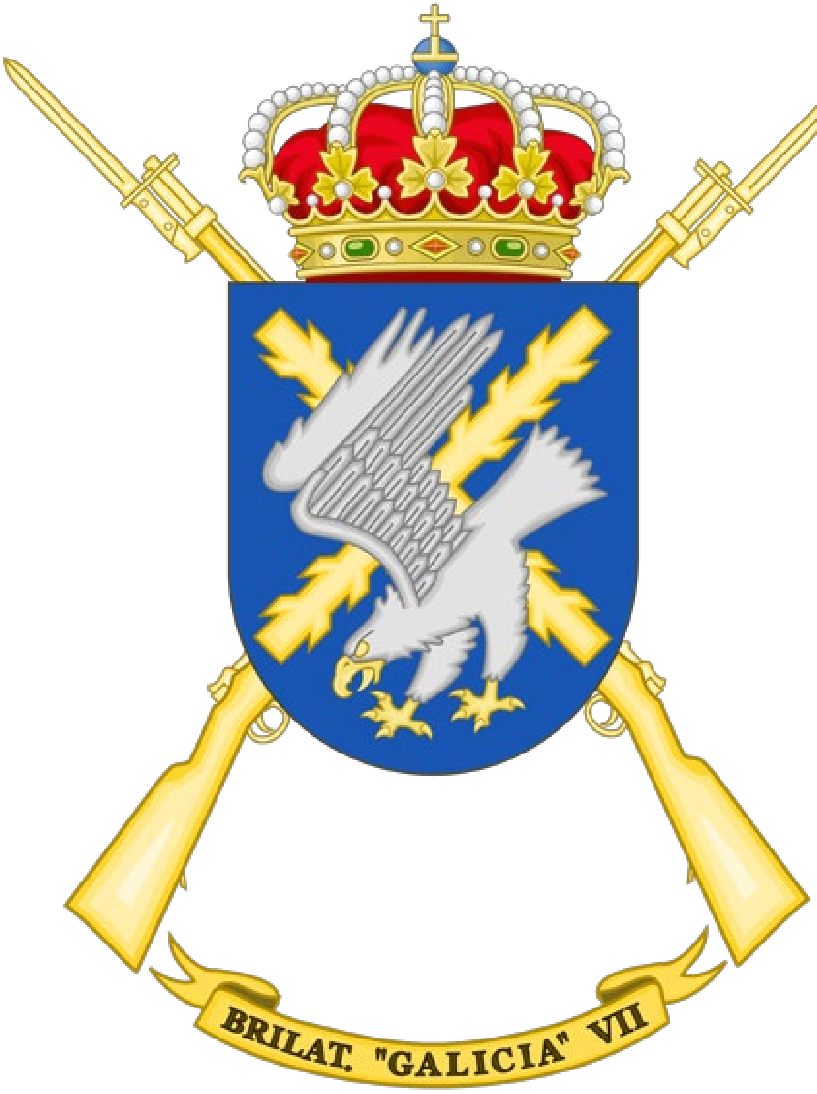
In September 1988 the first women to were able to enter Spanish military academies, thereby allowing the entry of women in to the Spanish Armed Forces. There are now more than 16,000 women in their ranks. This bust is one of two that are part of a series dedicated to the women in the Spanish Army, and are my little tribute to them.

Honour from the Past, Pride from the Present

The 7th Infantry Light Brigade 'Galica' is based at 'General Morillo' in Figueirido (Pontevedra), 'Cabo Noval' in Siero (Asturias) and 'The Stubborn' in Santovenia de Pisuerga (Valladolid) and celebrated its 50th anniversary this year, being created on January 24, 1966. It is organised, equipped and ready to be deployed anywhere where its presence is required, either in hostile terrain or under extreme weather conditions.

The Brigade has served in floods, sea rescue operations and in campaigns dealing with the prevention and putting out forest fires. Since 1995 it has also participated in international missions, having participated in operations in Bosnia-Herzegovina, Kosovo, Afghanistan and Iraq, among others.

This bust depicts a female soldier with her Harris Eagle named 'Patriot'. The title of this model is taken from the brigade's motto: 'Del pasado honor, del presente orgullo', which translates as 'Honour from the Past, Pride from the Present'



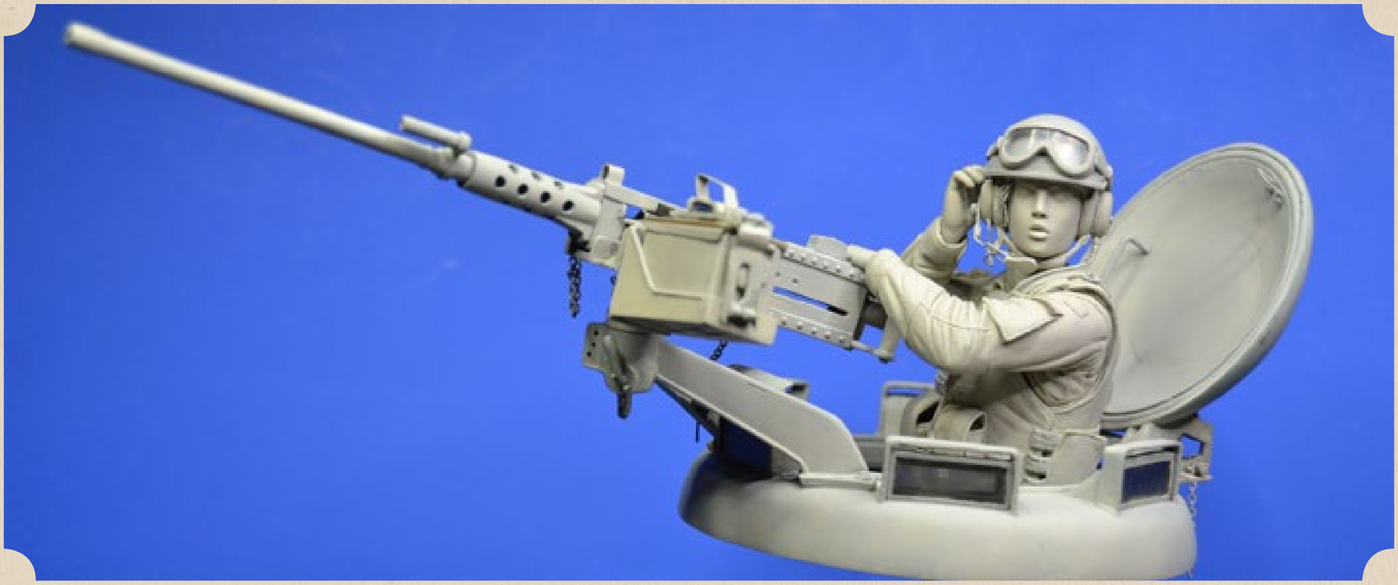
Sculpting the Main Figure

Before attempting to do anything of this magnitude, it's important to do some training, attending courses or demonstrations of modelling techniques. Seeing works from teachers and being able to ask questions and fully understand their answers is always enriching. My last course was with the fantastic Pedro Fernandez, where I discovered that the contours of women should be smooth, without wrinkles, unless they are older. I also discovered Super Sculpey putty. This putty is baked and has the advantage of allowing me to work on the model for many days without it curing.

I believe that there are three essentials when modelling a figure: anatomy, documentation and originality. If the anatomy is not correct, there will be multiple errors when sculpting other parts or when dressing the figure. The documentation is needed to get the figure right and requires many hours of internet searching, books, photos, illustrations and other sources. Lastly, originality — this is about choosing the right pose for the bust, the main view and what we want to convey.

The success of this bust lies, above all, in the latter. Because it is also about the eagle, we have two ways to go with this; with its wings open, or at rest, with wings closed. The first option is more complicated, but will give more impact.

For my previous bust (see the next page), I used an anatomical bust from Nocturna Models sculpted by Pedro Fernandez Ramos. With this bust, I decided to sculpt my own female face. I used a mixture of equal parts of Super Sculpey with Fimo (Premo). As I said, I find it easier to work with and find I am more satisfied with my model. It also does not spoil when the baking is done. Since changing to this putty, the face was no longer a concern; it was just a matter of spending more time, with many anatomy books and photos of women.



My first bust was a Sergeant of the 11th Mechanized Infantry Brigade "Extremadura" in the dome of the legendary M-113, called APC, ACAV (Armored Cavalry Assault Vehicle) and known in Spain as TOA (Transportation Caterpillar Battleship).

This vehicle has been in service from 1960 to the present. It is used by more than fifty countries around the world and participating in conflicts such as the Vietnam War, the Yom Kippur War, Iran-Iraq, Operation Desert Storm and War of Kosovo.

In this case, it is armed with a Browning M2 HB of 12.70 mm machine gun, which is supplied with boxes of 100 bullets. It is mounted on a turret that can rotate 360 degrees, it takes five M17 periscopes and the hatch is Monobloc.

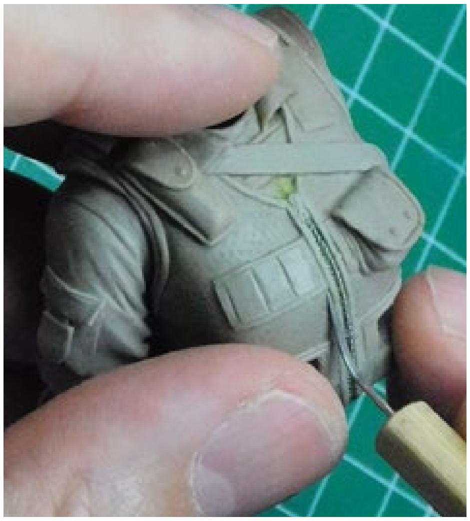
The figure was based around the anatomical bust by Pedro Fernandez Ramos, from Nocturna Models. The rest is made from scratch, including the dome and the weapons. I used different materials, from the top of a jar of cream as the base of the turret (which was the exact measurement), wires, plastic sheeting and tin to 'ship' modelling chains. I also used different putties, Magic Sculpt and Feroca (an epoxy putty available in Spain).

These putties were also used for the more complicated details and the periscopes, equipped with their mirrors and glass and through which you can see. Work also takes part of the chamber that serves to cool the gun. As it is a large pipe section with many holes, even though I was trying to be careful, I still managed to brake it a couple of times when sanding.

All in all, this piece took me two months of work to make and I feel it's a very detailed set. I hope someday it can be made as a commercial figure, albeit with another original face.

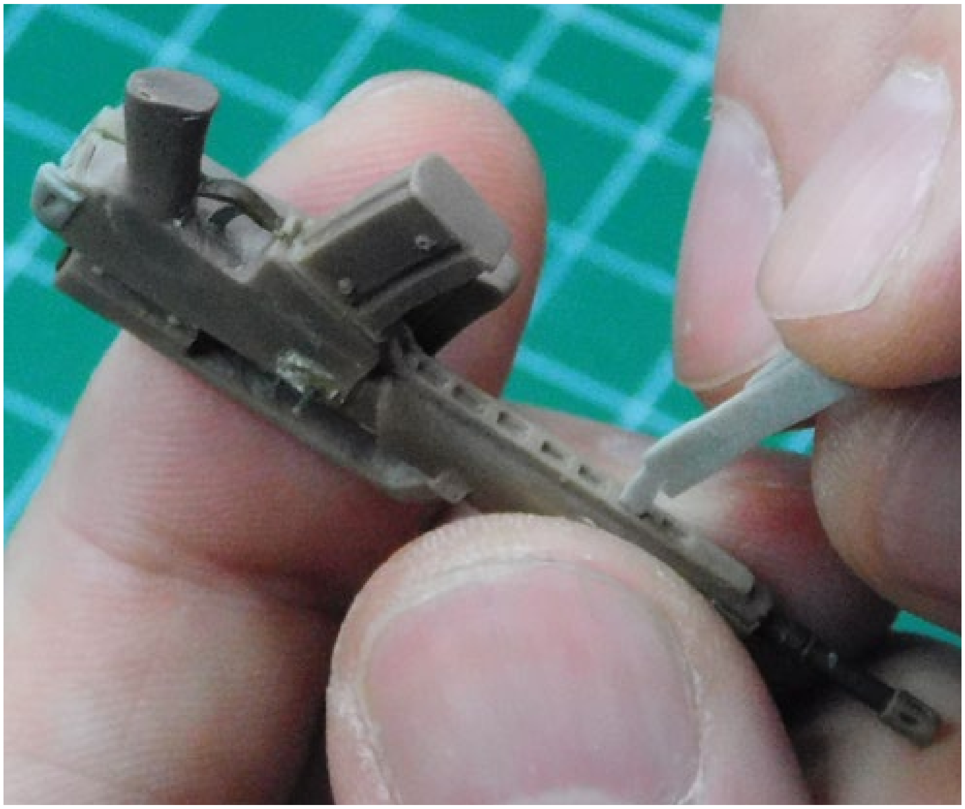
My biggest problem now was how to make a zippered vest. The zipper, something so small, had to be perfect. After several attempts to model by hand, I thought I could maybe get the effect using wires. Two very fine pieces of wire were tightly wound up and then unravelled. Then I made a groove in the place where it should go. I added Duro putty (Greenstuff) and pushed it into place, applying pressure in the fresh putty; I made sure the wires were pushed closely together, so they looked like the two sides of the zipper's teeth.

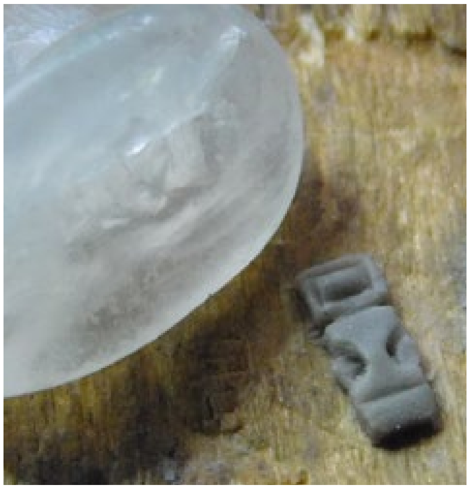
I introduced the ends into holes I had made in the figure and filled them with Super Sculpey. When I baked it, there were some air bubbles and the heat blew these open a couple of times. The errors helped me learn a valuable lesson; you have to seal the holes well! I wanted to provide some texture to vest, because it has a strong 'woven' type texture. To do this, I pressed a piece of cloth into the surface of the wet putty.



The assault rifle used by the Spanish Army since 1999 is the HK-G36, 5.56x45mm NATO calibre, weighing just over 3 kilograms with a rate of fire of 750 rounds per minute. It was modelled from putty on a brass tube, which made up the barrel. There are parts that may seem more complicated, such as the rectangular holes that serve to cool the barrel, or a kind of guide that leads under the handguard. To do this, I fabricated a useful rectangular shape out of plasticard. I dry sanded a piece of putty, until I got the right shape. Once done, I simply pressed the rectangle in a number of times into some fresh putty, being very careful making sure that they are all aligned.

One thing that can be a bit laborious is making the six snap fastens for the magazines' pouch covers because they all have to be exactly the same. The best solution is to model one and make copies. For this I used a product called 'Instant Mold' that is used to make small press mould copies of items. I modelled the first on a wooden block and then I took a mould. To do this, you simply put it in boiling water, so that it becomes malleable. I then pressed it against the piece I wanted to copy and let it dry. Once dry I could simply fill them with putty, let them cure and I have copies. For hitches and fastens on the gun strap, I used the same system. Some small adjustments were needed once dry, but this was a simple case of using my modelling knife. At this stage the main figure is complete, so I move on.

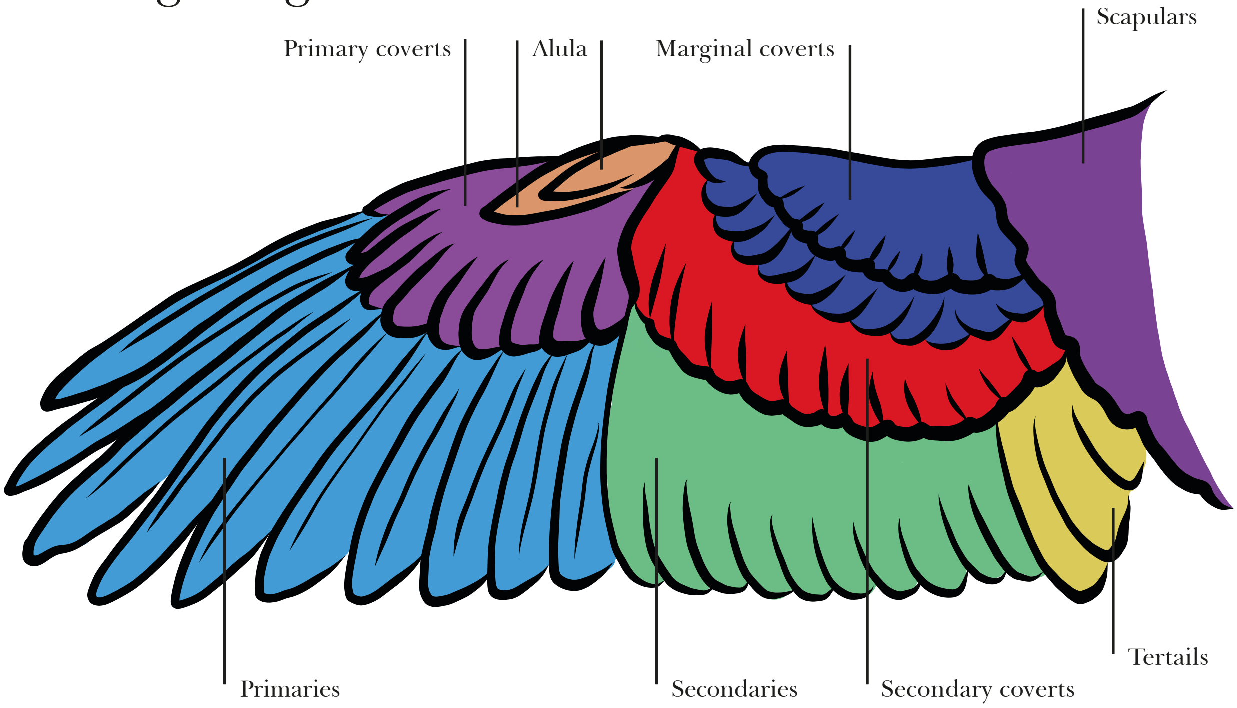




Modelling the Harris Eagle

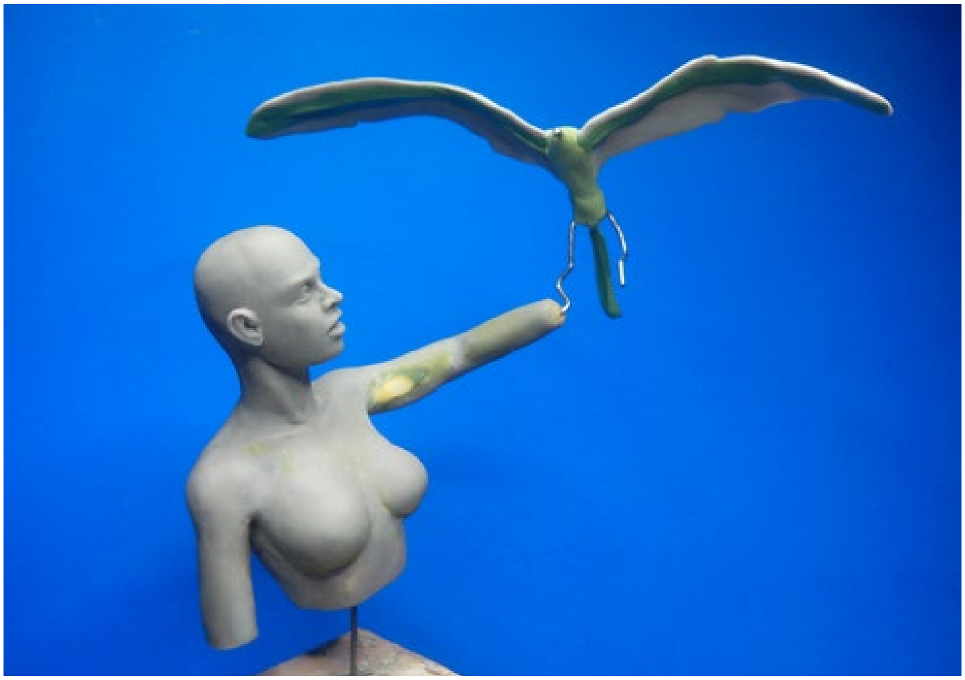
I had never modelled a complete animal, just some horse conversions and little else. I found a lot of pictures of these eagles. Success would depend on getting the correct proportions and the getting the head right, too. I was lucky his head came out right the first time, but the body had to be cut and repositioned several times, because it was not what I wanted. I even had to model the wings multiple times until I was convinced of the result.

Eagle Wing Diagram

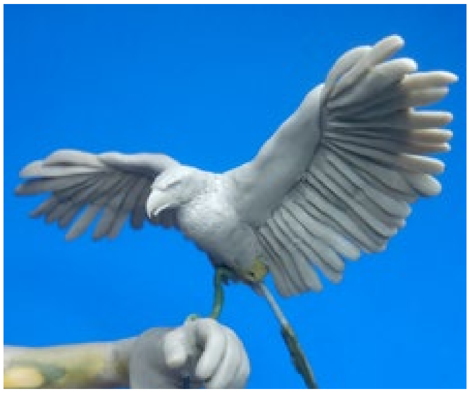


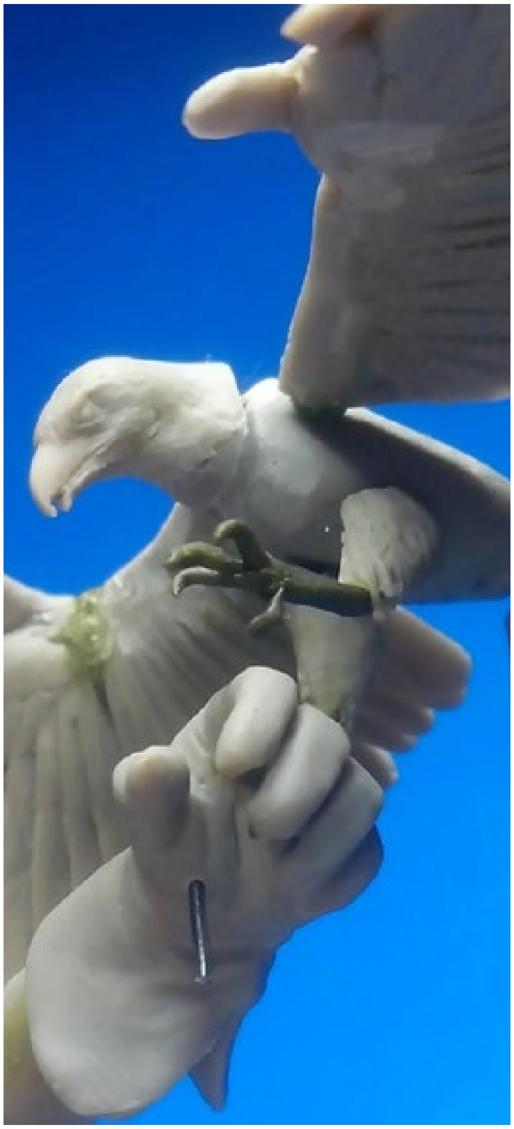
For the wings, you need a strong foundation to model the feathers. So, I put sheets of putty on a wire skeleton with the appropriate measurements, then I hardened them in the oven. Making feathers is very laborious and you must occasionally 'fix' your progress, by baking, so not to spoil what you have already made. Hence, in the final photos of the modelling, the wings look a little 'toasted' which is nothing but the effects of the successive passes of the workpiece through the oven.

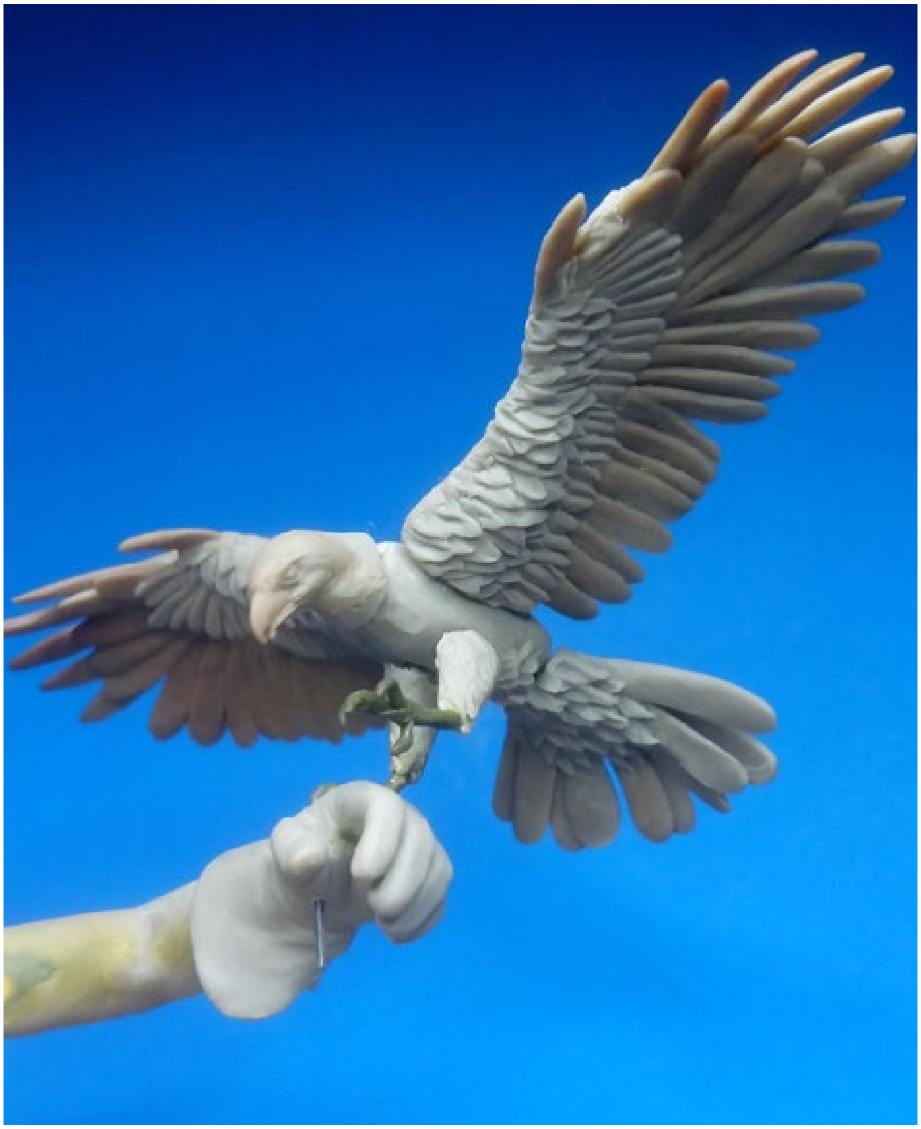
The feathers are modelled in several phases, with the primary and secondary feathers laid down first in a very basic form. After passing through the oven, more layers are added to the wings, working outward. After hardening in the oven, I added the barbs of each feather marking these with a blade. And finally the rachis, the flexible shaft of feathers, from where the barb comes from.



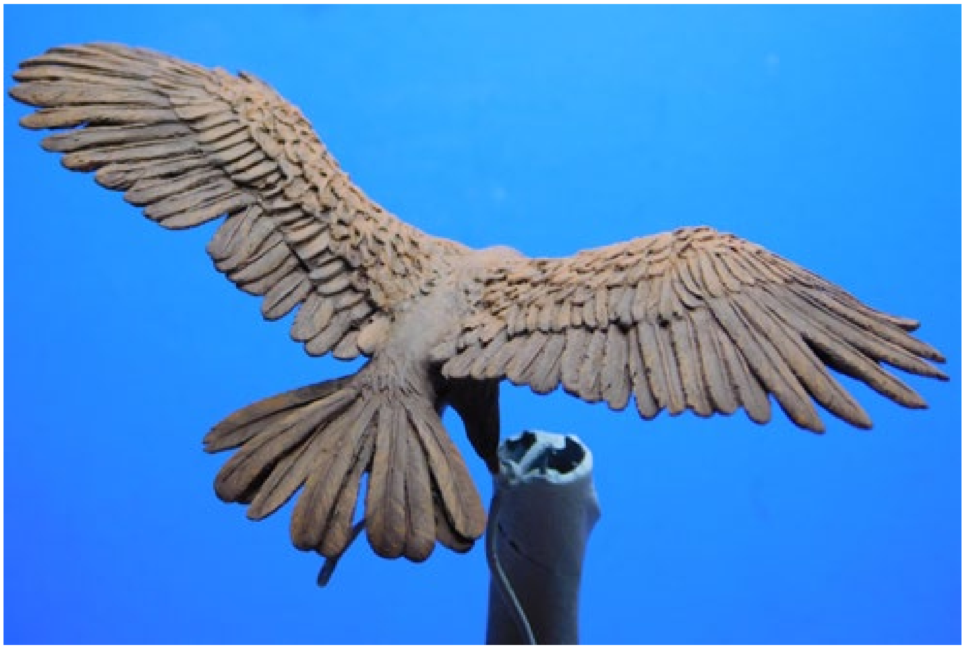
To hold the eagle on her hand, I modelled the two lateral toes of one foot, directly on the glove's middle finger. A wire is inserted into a hole in the hand. It is positioned standing on only one leg, giving the eagle more movement and making it more aesthetically pleasing to the eye.

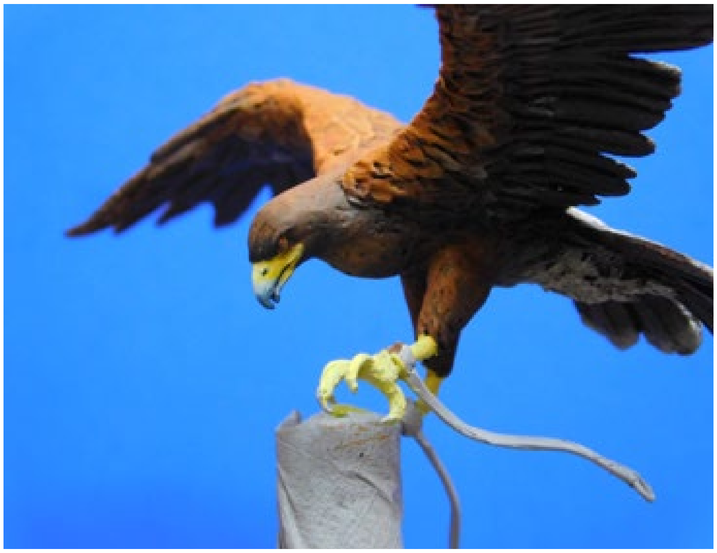


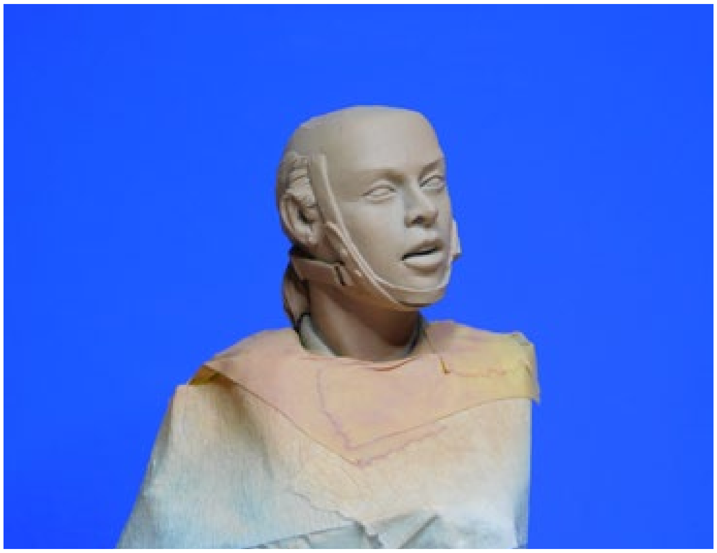




Another property that I like about Super Sculpey putty is that after removing it from oven, while hot, it still allows you to give some shape to the object. In my case, I could turn the wings several times. I was looking for the right position. This is useful to better adapt the eagle to the main body of the bust. I can also use it to shape the wing feathers, giving it a more primeval, windswept look as if the eagle is coming in to land on her hand. It's also useful when you need to cut the figure up for casting. The hot putty is softer, so it's easier to cut with a scalpel or knife.



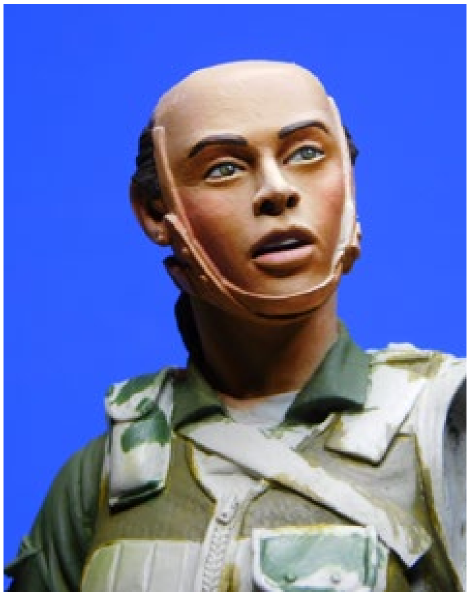




Painting

Next came the painting of the model. I thought about painting the eagle first, thinking it would be easier and faster — it was not! I didn't account for the feathers needing so many shades and hues, so I got to a certain stage and stopped. I moving onto the figure and then I continued giving touches to the eagle as I went along. This is when I gave it the bluish reflections on top of the wings, which can be seen in a couple of the pictures.

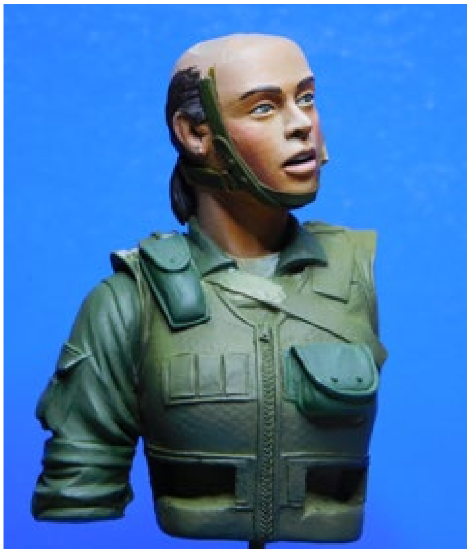
About painting the face, I don't have much to write. I used the Flesh Set from Andrea Miniatures. Following their guide, I did couple of highlights and a pair of shade layers with an airbrush, then topped it off with a last light and shadow by brush. I added some tones on the cheeks, mixing some vermilion with the base colour, and added two shade layers using salmon pink for the lips. As she is wearing a helmet, it did not take much more.

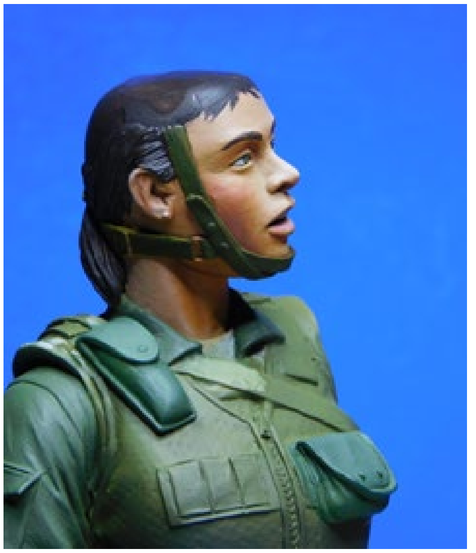


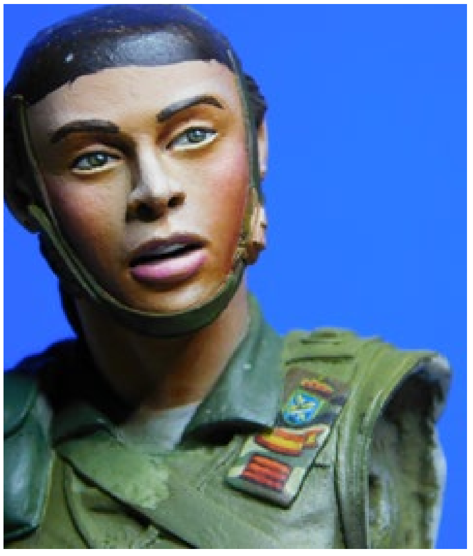
The uniform was a little more complicated. It consists of two types of camouflage, although in similar colours. The first, a woodland camouflage, was to be painted using four colours. This was painted on the helmet, boots and parts of the tactical vest. The second part, woodland camo set, but different from the first was pixelated and consisted of six colours. The pixelated part of uniform began shipping to the Spanish Army in January 2014, hence, until you can equip all units of the same, both types of camouflage were used in the army at the same time.

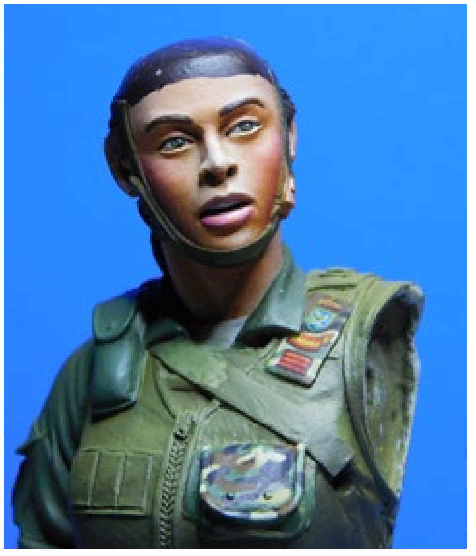
With my airbrush, I painted dark green, the most prominent colour, on her shirt. I thought a base colour and a couple of layers of highlight would suffice. Then, I patiently began to paint the other colours by hand, adding a couple of highlights on each colour.

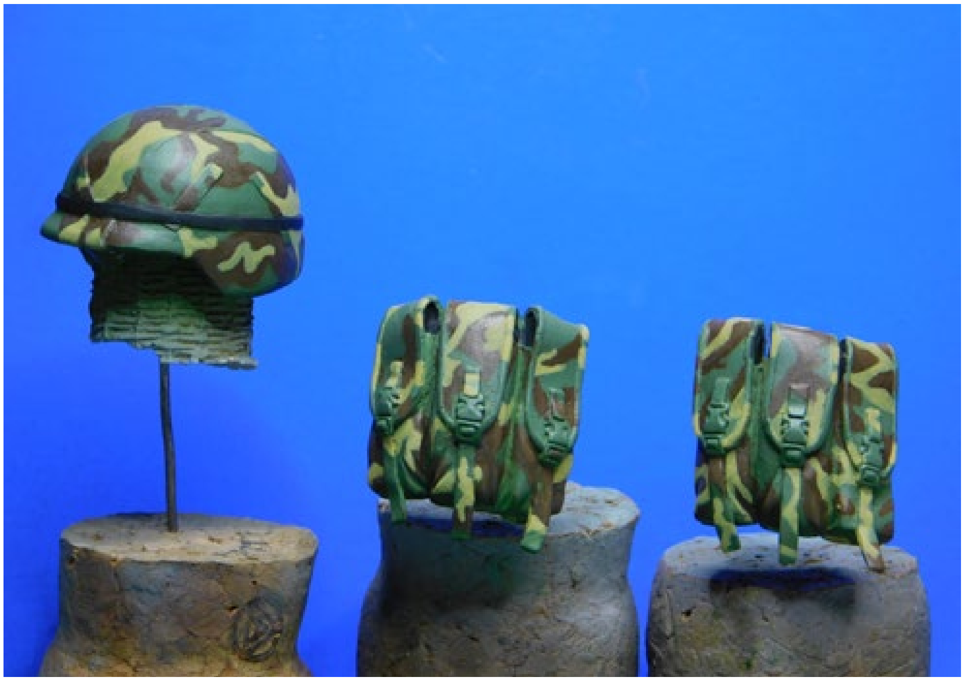
The shadows were going to be very similar colours and I wanted to unify the mimicked camouflage patterns. Using the dark green I used for each part of the uniform, I added some dark brown and a drop of black. This was airbrushed on. Then I did two more layers to build up the depth and added another drop of black to each pass.





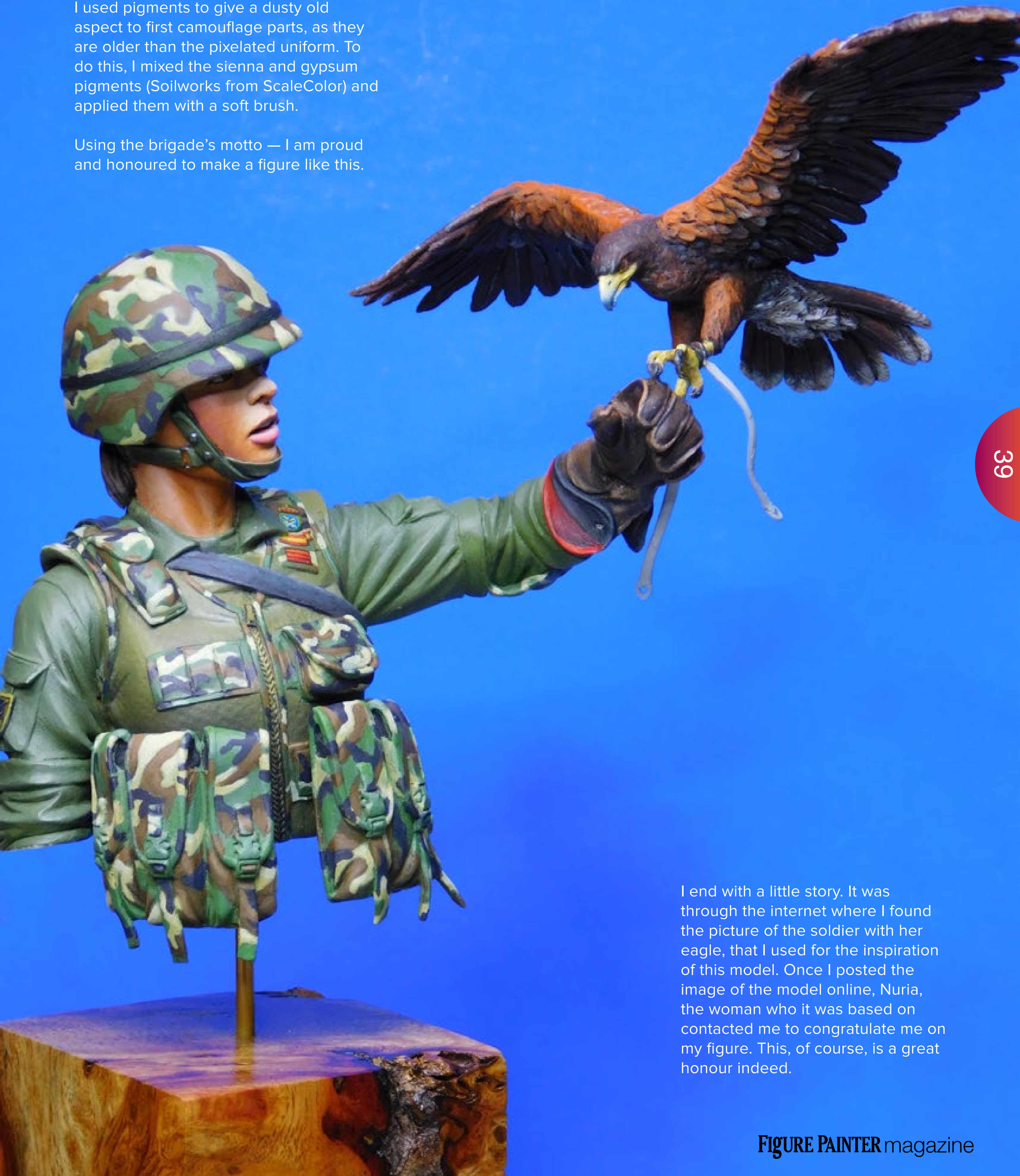




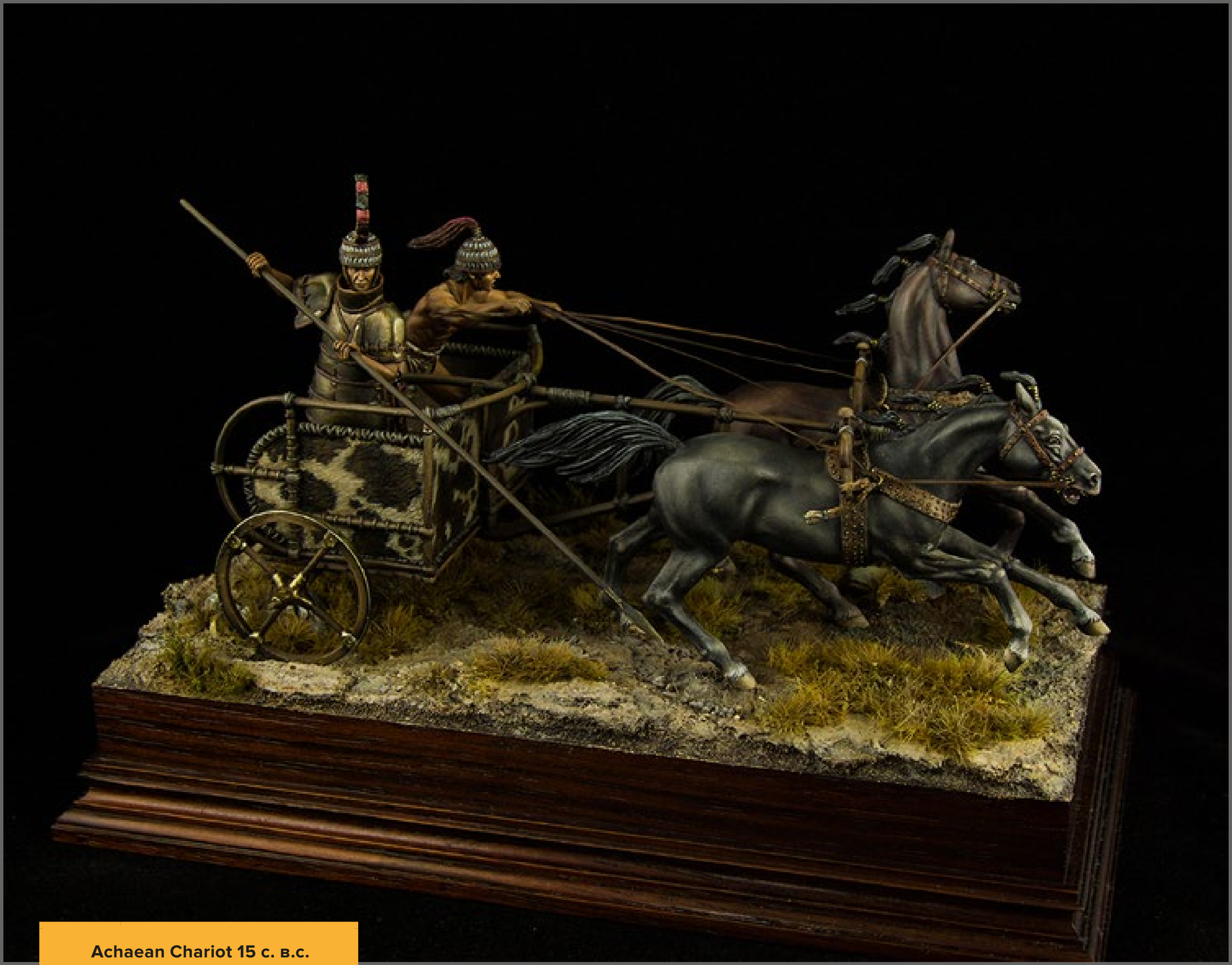


I used pigments to give a dusty old aspect to first camouflage parts, as they are older than the pixelated uniform. To do this, I mixed the sienna and gypsum pigments (Soilworks from ScaleColor) and applied them with a soft brush.

Using the brigade's motto — I am proud and honoured to make a figure like this.

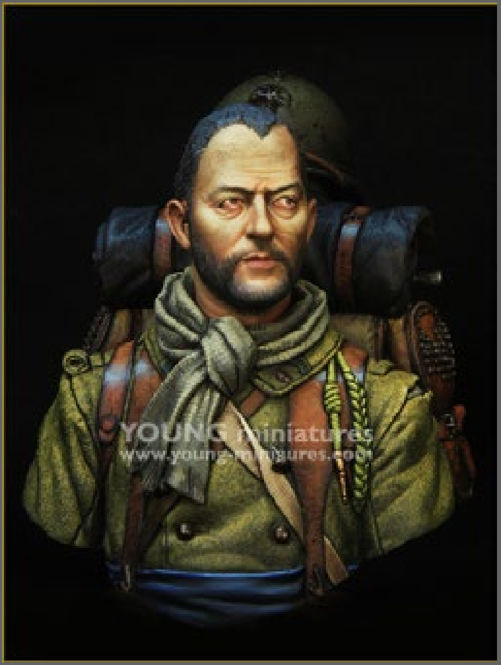


I end with a little story. It was through the internet where I found the picture of the soldier with her eagle, that I used for the inspiration of this model. Once I posted the image of the model online, Nuria, the woman who it was based on contacted me to congratulate me on my figure. This, of course, is a great honour indeed.



Achaean Chariot 15 c. B.C.

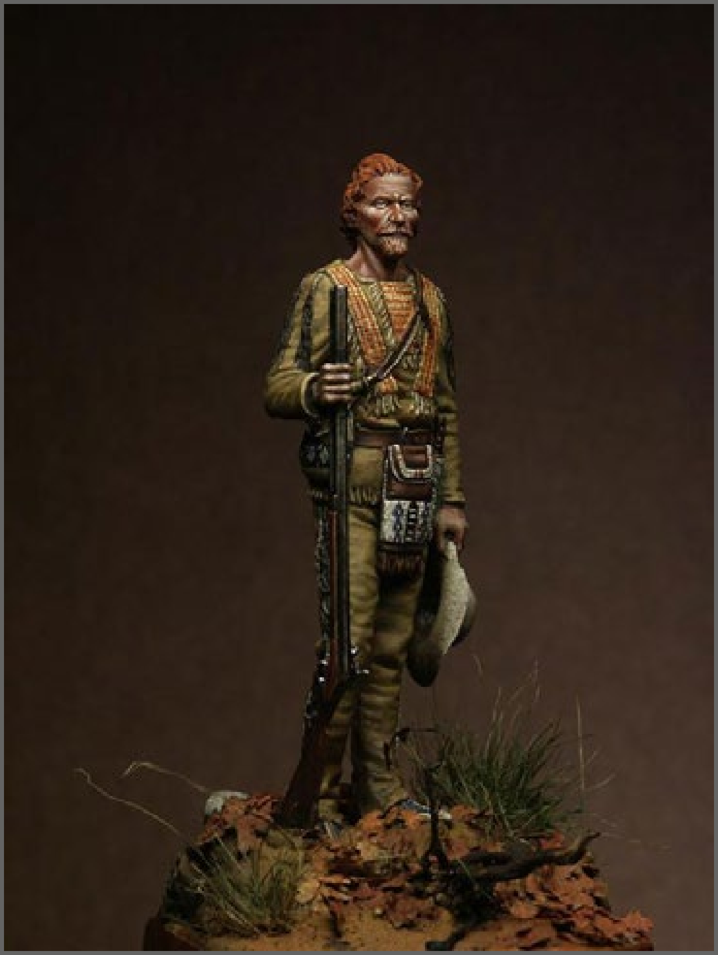
Company:	Soga Miniatures
Scale:	1:35th
Contact:	soga-miniatures.ru.com



YOUNG miniatures
www.young-miniatures.com

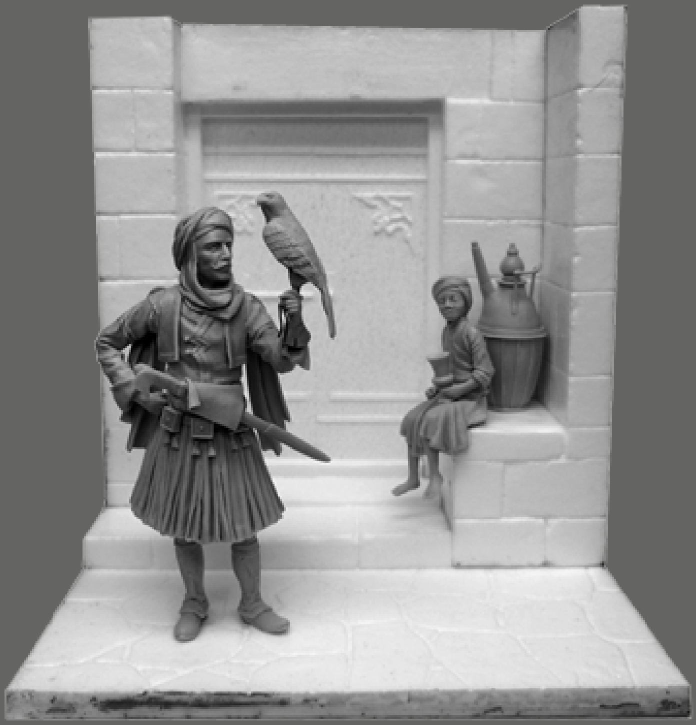
French Foreign Legion WWI

Company:	Young Miniatures
Scale:	1:10th
Contact:	www.young-miniatures.com



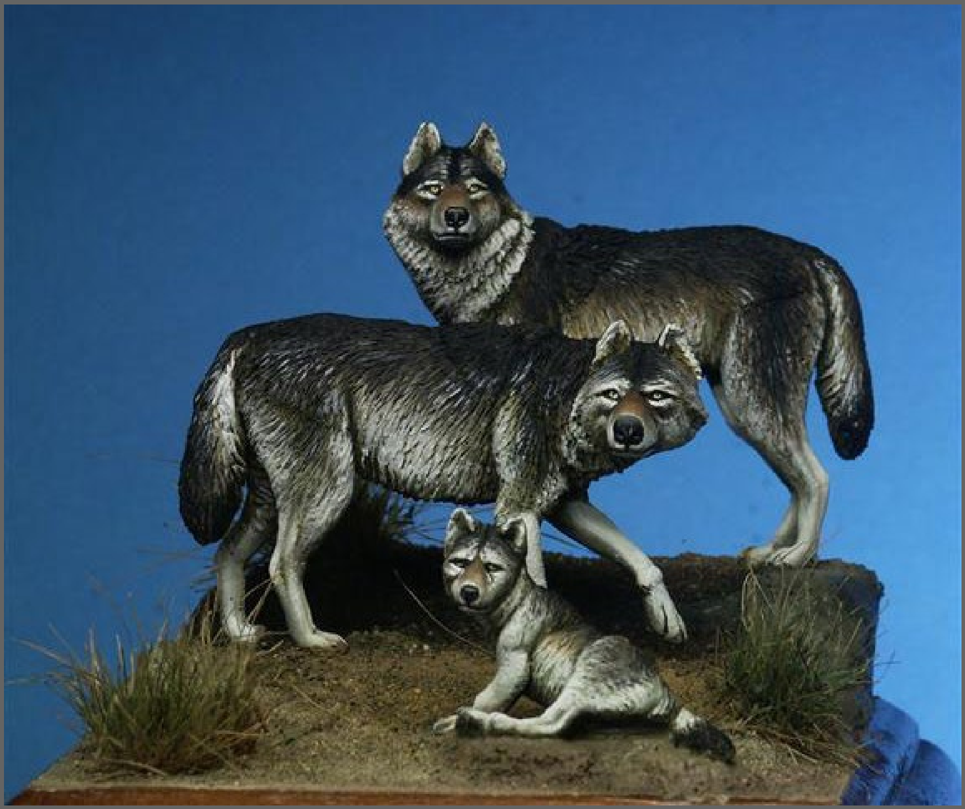
Jim Bridger

Company:	La Meridiana
Scale:	1:35th
Contact:	www.meridianaitalia.com



The Falconer and the Kid

Company:	NS Prod
Scale:	1:24th
Contact:	www.n-s-prod.com

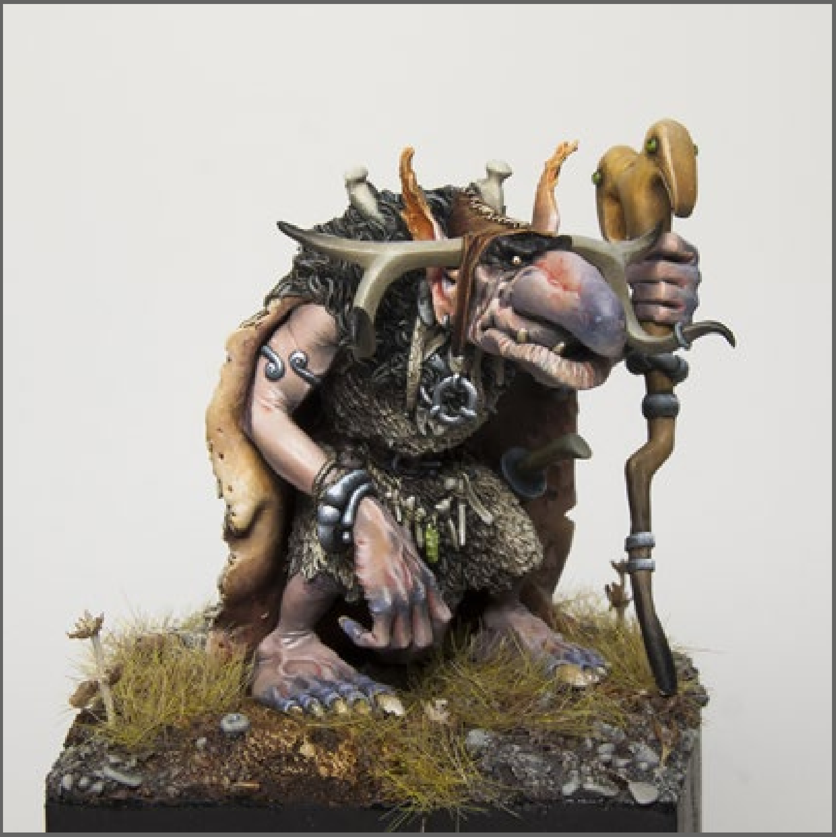


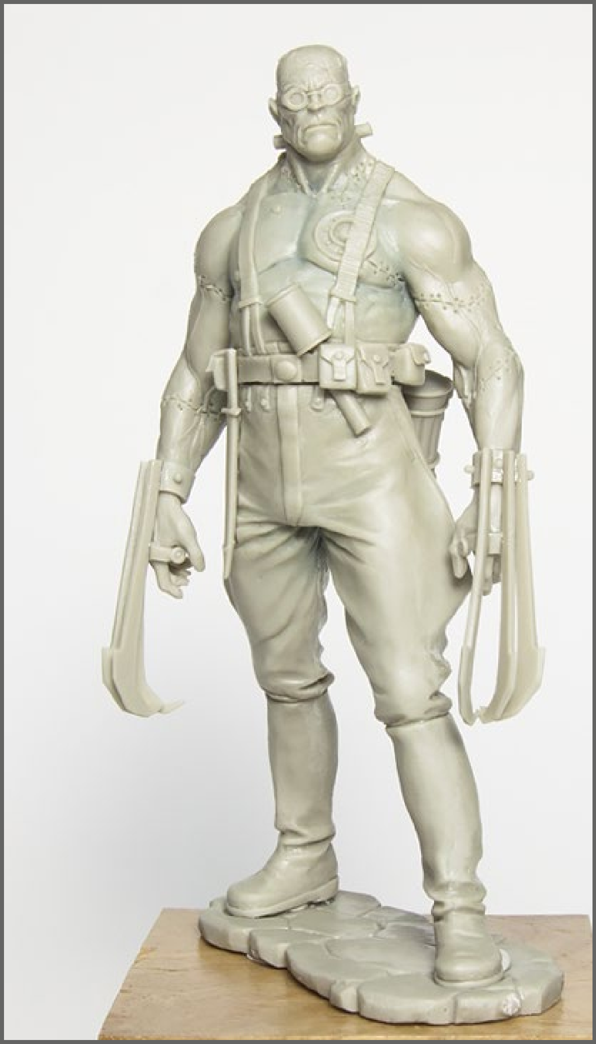
Wolves

Company:	La Meridiana
Scale:	1:35th
Contact:	www.meridianaitalia.com

Goblin Shaman

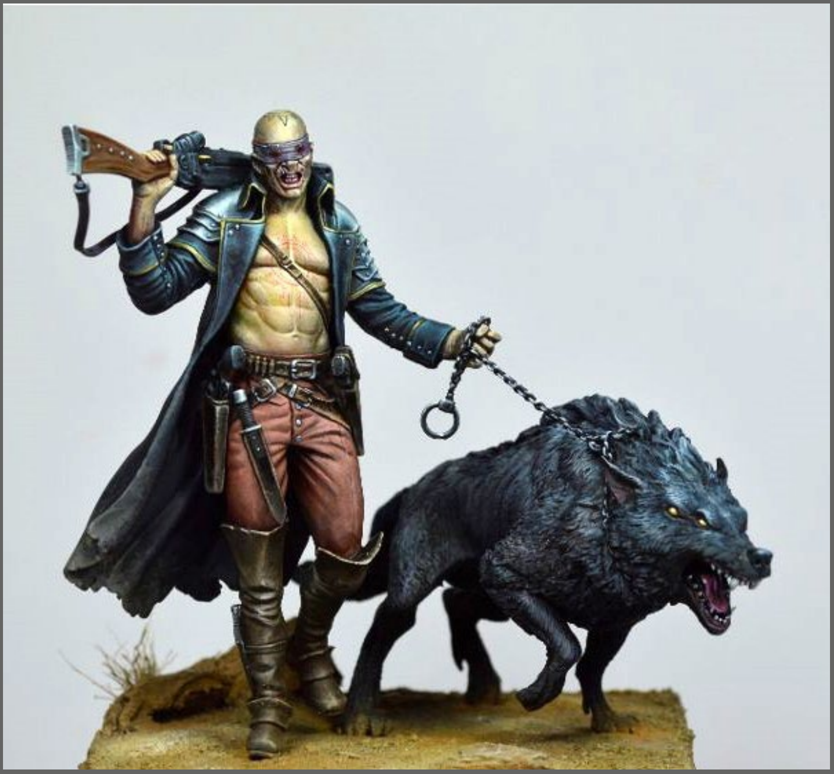
Company:	Terrible Kids Stuff
Scale:	1:24th
Contact:	www.terriblekidsstuff.com





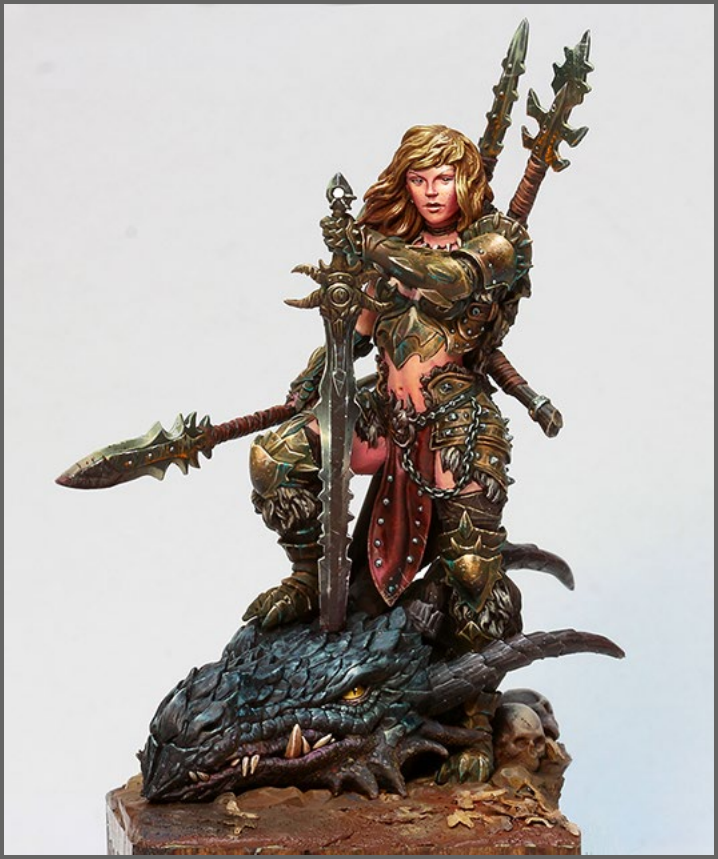
Frank Von Stein

Company:	Terrible Kids Stuff
Scale:	1:24th
Contact:	www.terriblekidsstuff.com



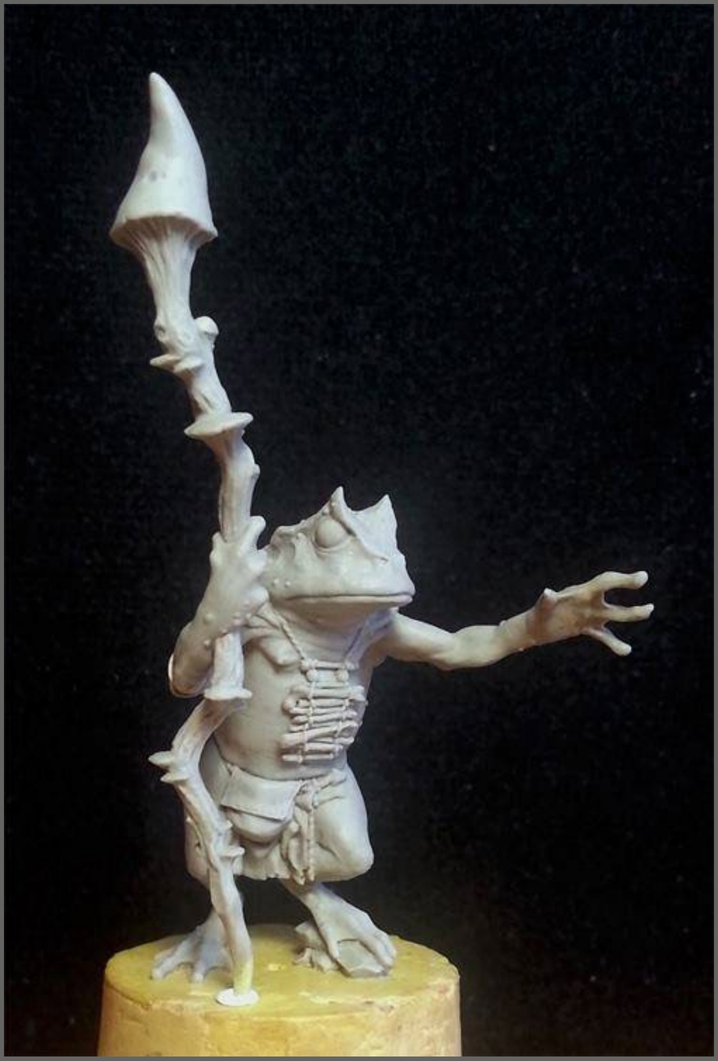
Soul Hunter

Company:	Terrible Kids Stuff
Scale:	1:24th
Contact:	www.terriblekidsstuff.com



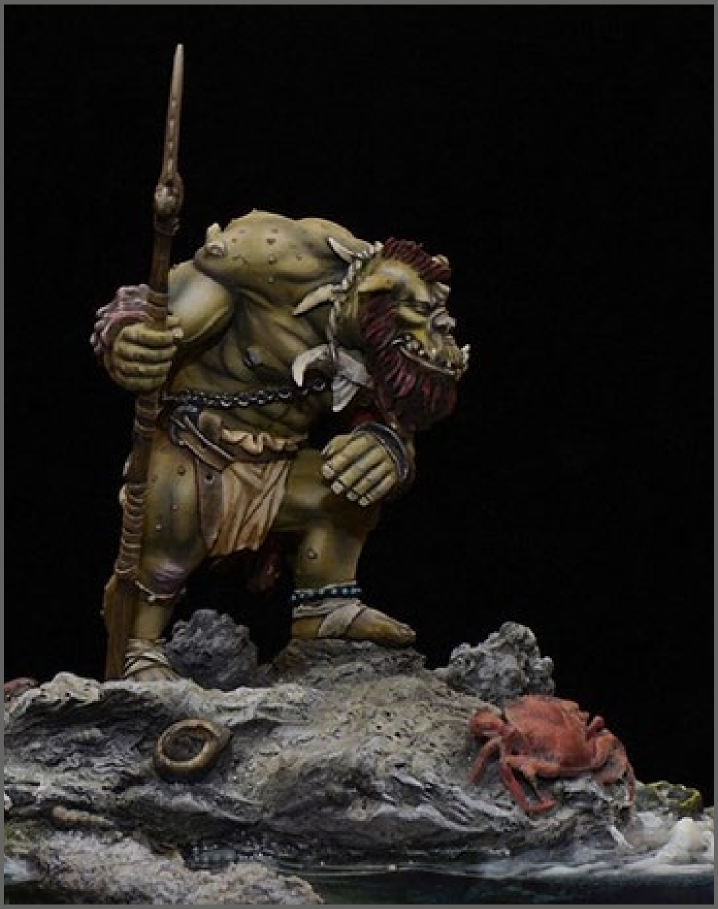
Dragon Huntress

Company:	Black Sun Miniatures
Scale:	1:24th
Contact:	www.blacksunminiatures.co.uk



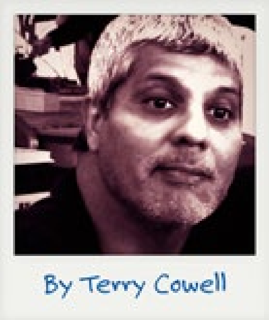
Hypno

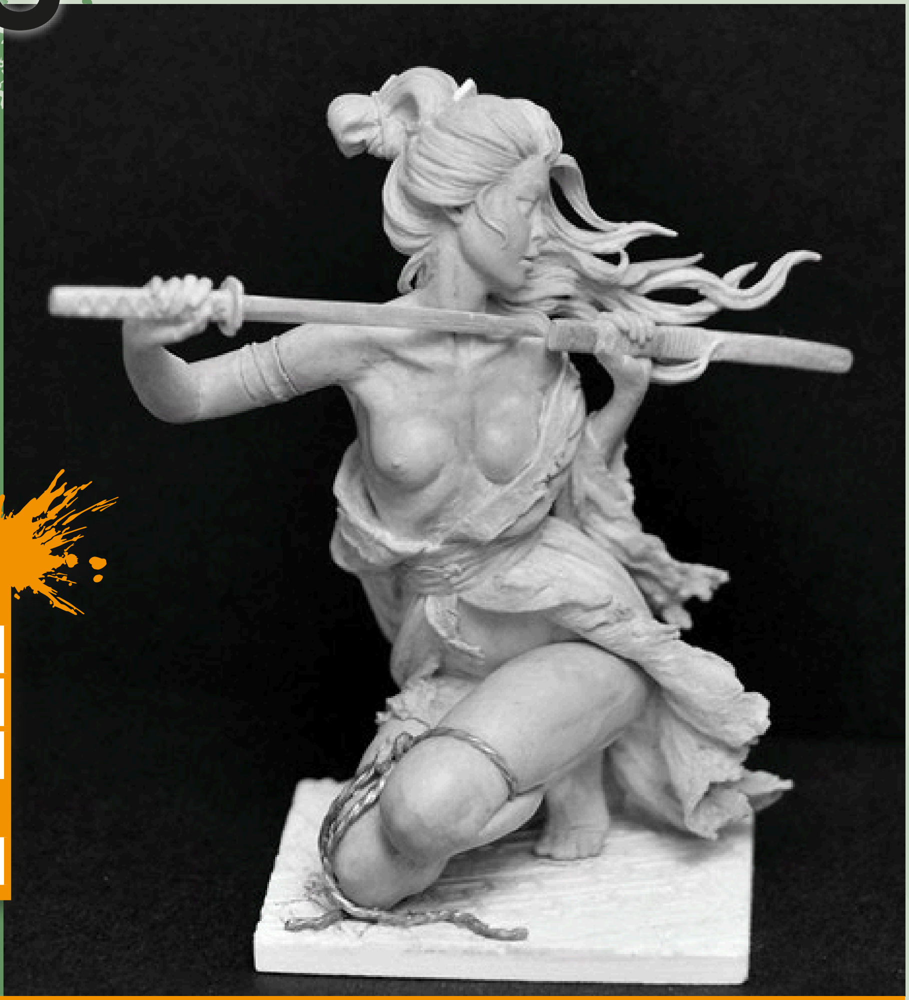
Company:	Ouroboros Miniatures / Fey
Scale:	1:35th
Contact:	Fey



Orc Fisherman

Company:	Tartar Miniatures
Size:	60mm to the eyes
Contact:	tartar.miniatures@libero.it


By Terry Cowell



Details

Price:	€58.70
Size:	90 mm 8 part kit
Material:	Resin

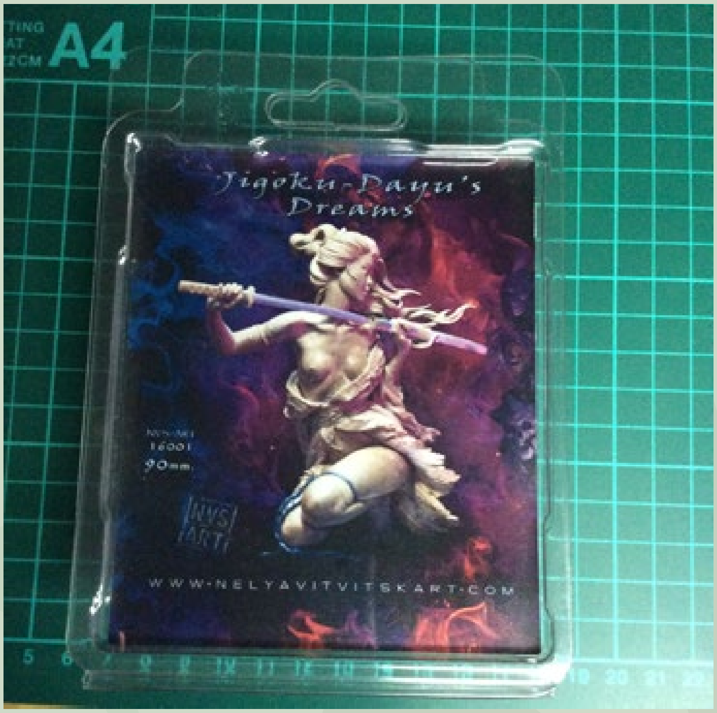
Available from

nelyavitvitskart.com

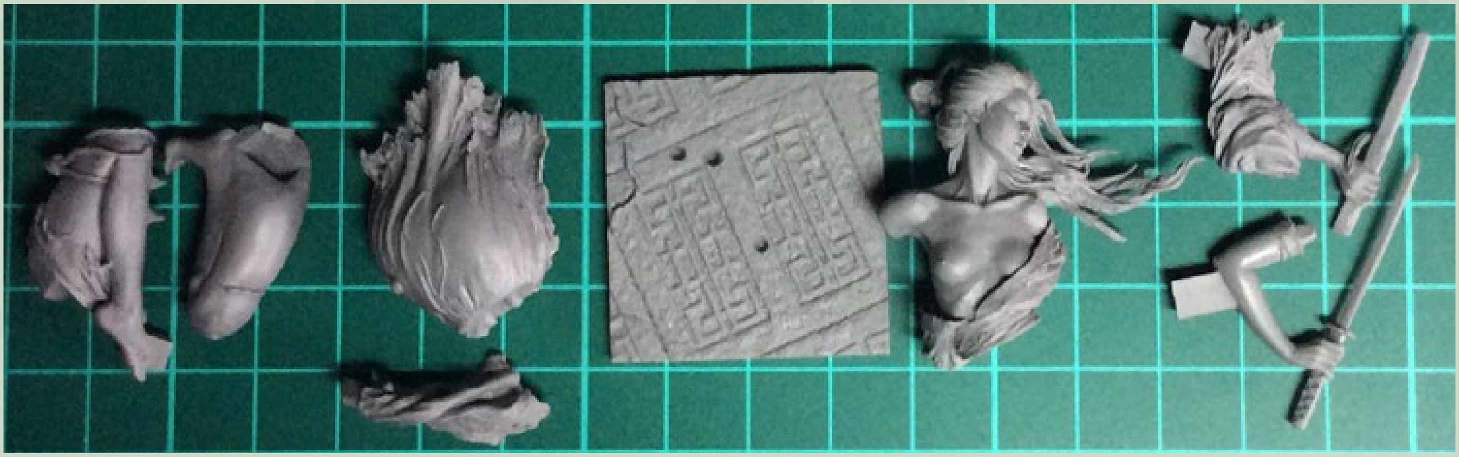
Jigoku – Dayu's Dreams

I did an inspirational article focusing on the sculptor of our subject piece a couple of issues back and even before that, I confess to being a huge admirer of the art work of Nelya. Of course, I jumped at the opportunity to review Dayu's Dreams.

If I was forced to pick a single miniature as my favourite this year, it would be this one. Dayu's Dreams captures a wonderful narrative. The artist finds her inspiration, but takes it so much further. First of all, the character is not just a pretty girl. She is stunning, of course, but she is based on a real person. Nelya researched the history of this real life courtesan and brought her back to life with her own depiction. She has managed to capture and create an image that makes you feel strong emotion. Why is this beautiful girl ready to commit ritual suicide? What is her origin?



tech
A4
Concept art & sculpted by
Nelya Vitvitska
NVS-ART



We are used to seeing a Geisha project a meticulously planned image, dressed in fine garments, make up and hair to perfection with a practiced grace and poise, yet here we witness perhaps her most intimate moment. She is partially naked, free flowing hair loose and unkempt. Perhaps at the end of her life comes her first act of free will?

I love marines, Orcs and barbarians but this is sculpture that will continue to have meaning to me in the years to come.

The kit comes with 8 components. The upper torso; an arm holding a katana and another arm holding the scabbard; the kimono covered derriere; two separate legs in kneeling position; a small cloth accessory to add realism to the kimono and a small optional base.

All the parts assemble very easily and there should be no reason to fill gaps. The casting is excellent and I could find no air bubbles, flash or mouldlines. This really lives up to my high expectations.

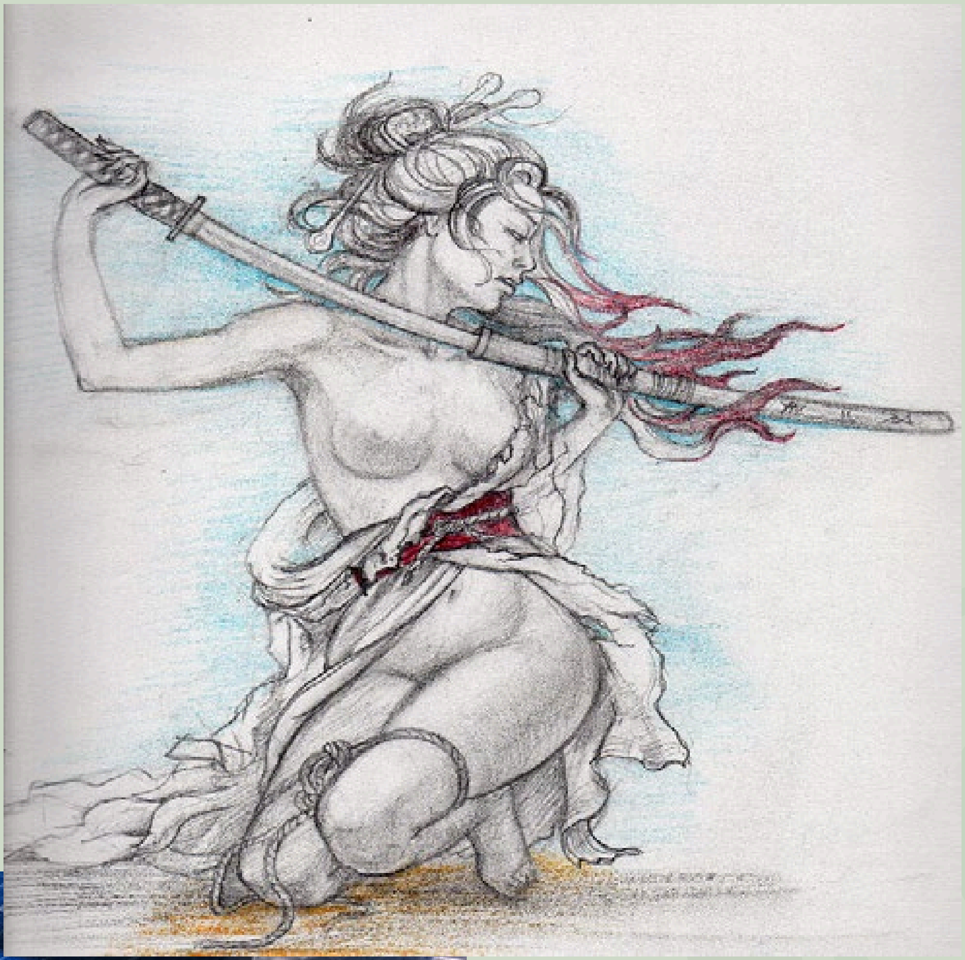
There are casting tags that will need careful removal from the legs, arms and cloth, they don't look like they will take much to flick them off, but I won't be risking damage to this piece. My advice is cut close to the attachment line with your clippers, carefully sand down and then give it a buff.

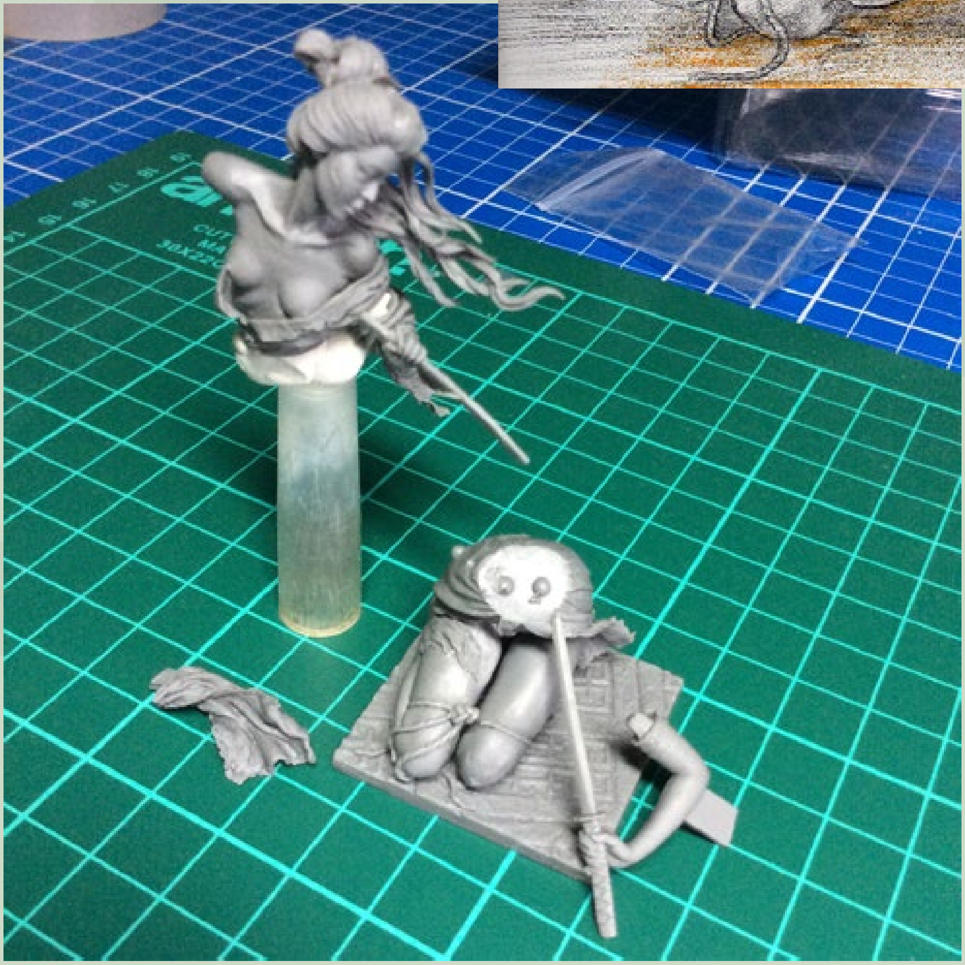
If you decide not to use the optional base, there are two pins on the underside of one leg you may decide to remove. They won't be visible, so this is very much a personal preference.

The piece slots together perfectly. Each component has a ball or socket to assist the modeller.

Once Dayu's Dreams is fully assembled, she is truly stunning. The difference between a great sculpt and an exceptional one can be seen right here. While she is clearly a wonderful character, she also has a harmony that we might take for granted without closer consideration. The way her kimono and hair flow together, the way the shape of the unsheathed katana mirrors the form of her legs, the way her gaze follows to the end of the scabbard. The piece controls the way we perceive it. One of her breasts is exposed, but so strong is the character that I haven't considered it to be sexual, only necessary to accurately depict Nelya's vision.

The textures in the cloth, skin and hair have been precisely executed and provide so much detail for the artist to work with.





The current run of Dayu's Dreams has sold out, but knowing the standards Nelya sets for herself the second run won't be any less perfect. If you can pre-order this piece, then I would jump on it using the web address above. Readers will know this is something I rarely do, but I can't help but commend such a magnificent piece. My sincere thanks to you, Nelya. ☺

Firestorm Games

Firestorm Games is an Independant Wargames Retailer in Cardiff, South Wales. As well as this webstore, we have our own bricks and mortar store, a short walk from Cardiff City Centre.

Attached to the store is our gaming area known as 'the Battlefields' which consists of over 35 6"x4" gaming tables, full of scenery for your pleasure! We are open late nights on Tuesday and Thursday and attract a large mix of people ready to play whatever takes your fancy! The Battlefields now also has a fully licensed 'Khador themed' bar, great when playing a casual game against your mates or in one of our regular tournaments or events.

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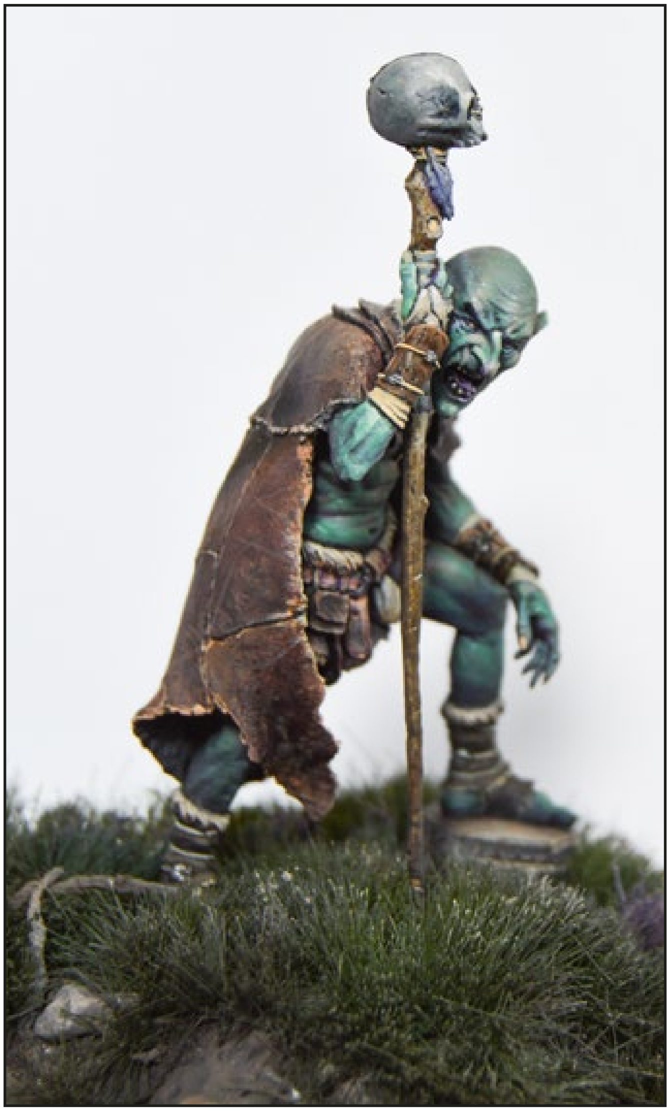
KELLATH THE DARK

By ***Diego Esteban Perez***
Introduction by Davide Rainone

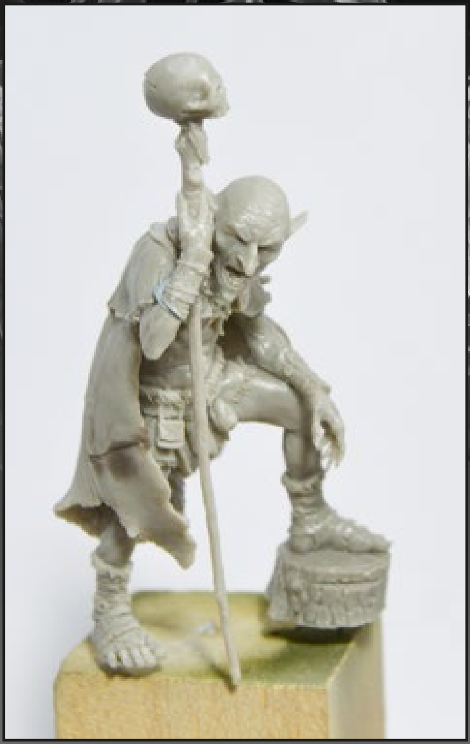


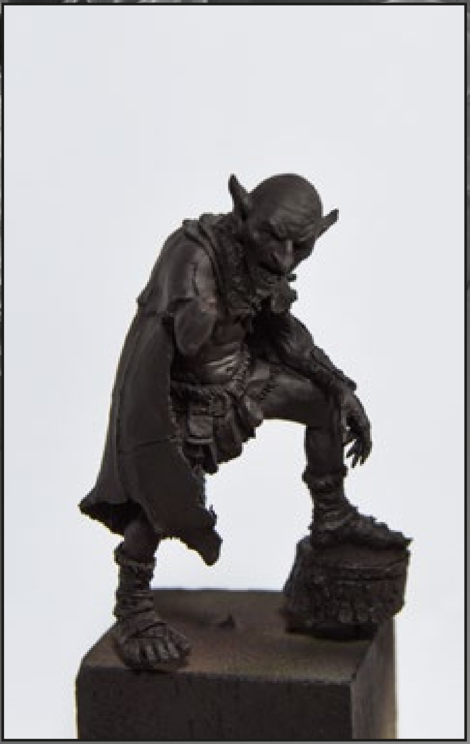
For the first time in our magazine, talking about how he paints his miniatures, I have the pleasure to welcome Diego Esteban Perez. Diego is a globally appreciated painter who is painting for us a recent release from HeraModels, a company he owns. The model is Kellath the Dark. Grab your brushes and let the paint flow; over to Diego!

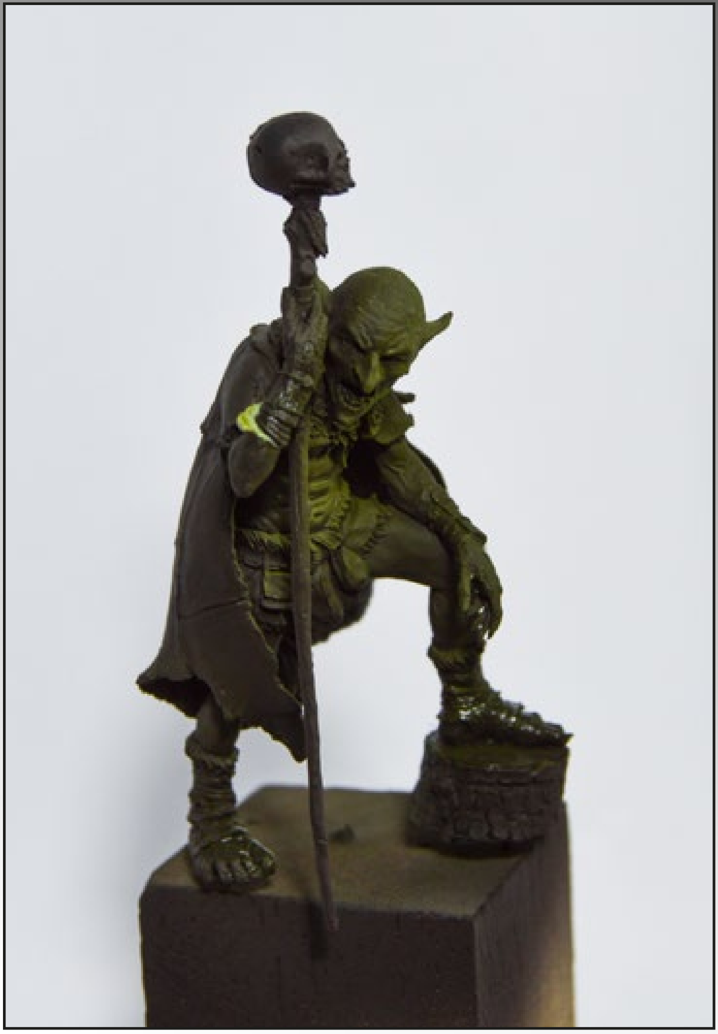
My name is Diego Esteban, but most people in this hobby know me as ‘Dieguete’. I will show you a step-by-step paint for the latest addition to HeraModels catalogue, ‘Kellath the Dark’.

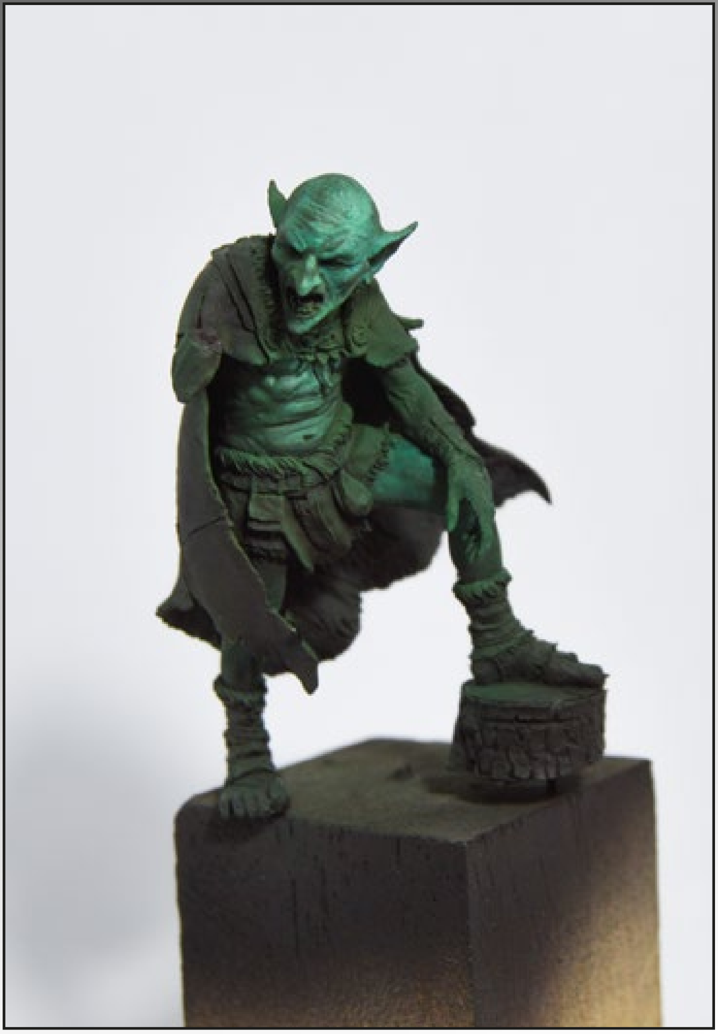
Whenever I start a new project, I imagine the environment surrounding the character to make a mental colour scheme that I will use. This figure will be set in a cloudy and cold environment, so my primary palette will be mainly green, blue and purple. Not only it is important to think about the colours you want to use, you also have to make a study of the chromatic composition that must have different elements. This will help us strengthen the overview of the piece.

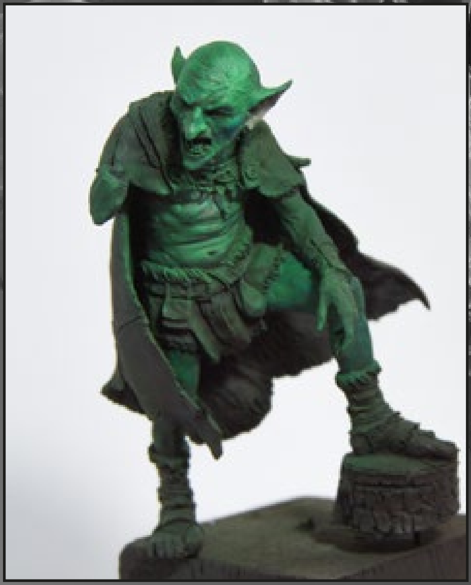
I start with black primer, in order to give an overall darkness to the piece and reinforce the look of a cold, cloudy environment. The first steps of the process are done with the airbrush to guide the direction of light and shadow that I want on the piece. I gradually apply very thin layers of dark green, which strengthens in intensity and adds volume to the skin. When this first illumination is sufficiently laid down, I continue using the brush on light areas of the skin to get more contrast and definition to the volumes.

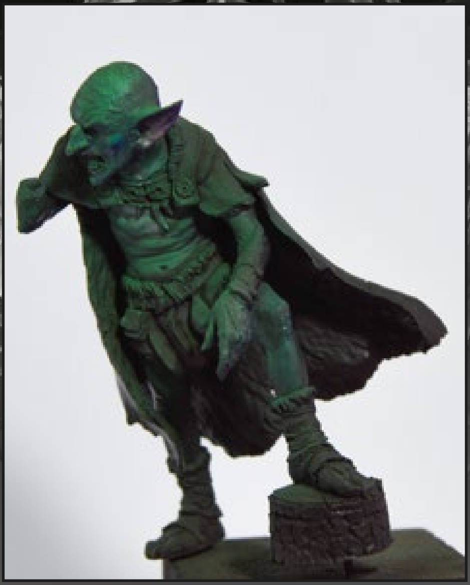




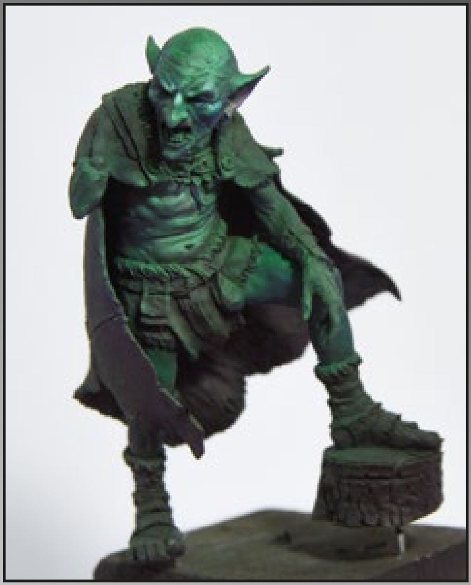


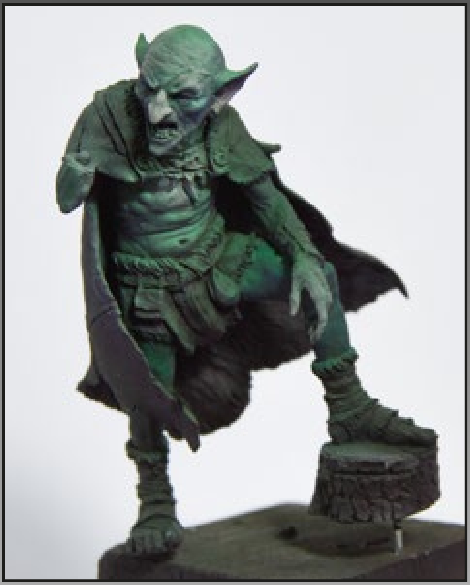


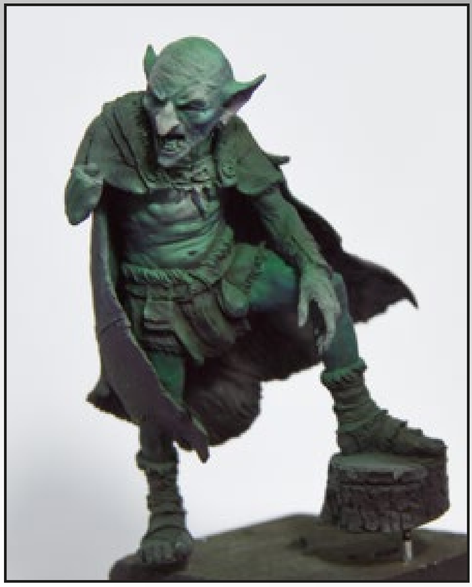


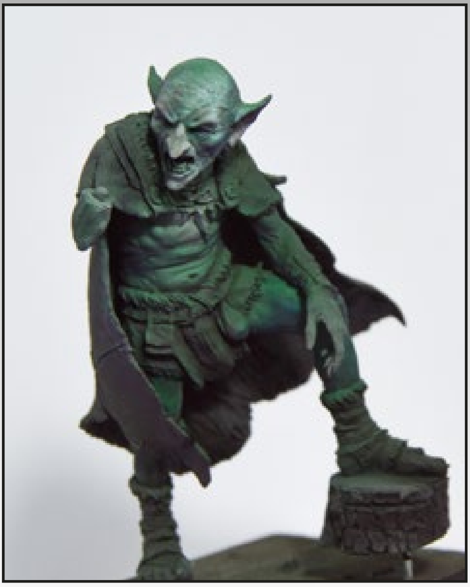


I use a blue/light green to make this contrast between light and shadow, which will enhance the feel of the cold environment.
In order to unify such a strong light with the rest of the skin tone colour, I give it a green filter using the airbrush. Although it is still early, I like to incorporate these tones from the beginning. I give the head a colour scheme and atmosphere. I proceed with a brush to paint in the shadows with some purple. Being a harmonious complementary colour of green and yellow, and being a possible colour for the leather, it allows me to create different contrasts within each part and the whole at the same time.



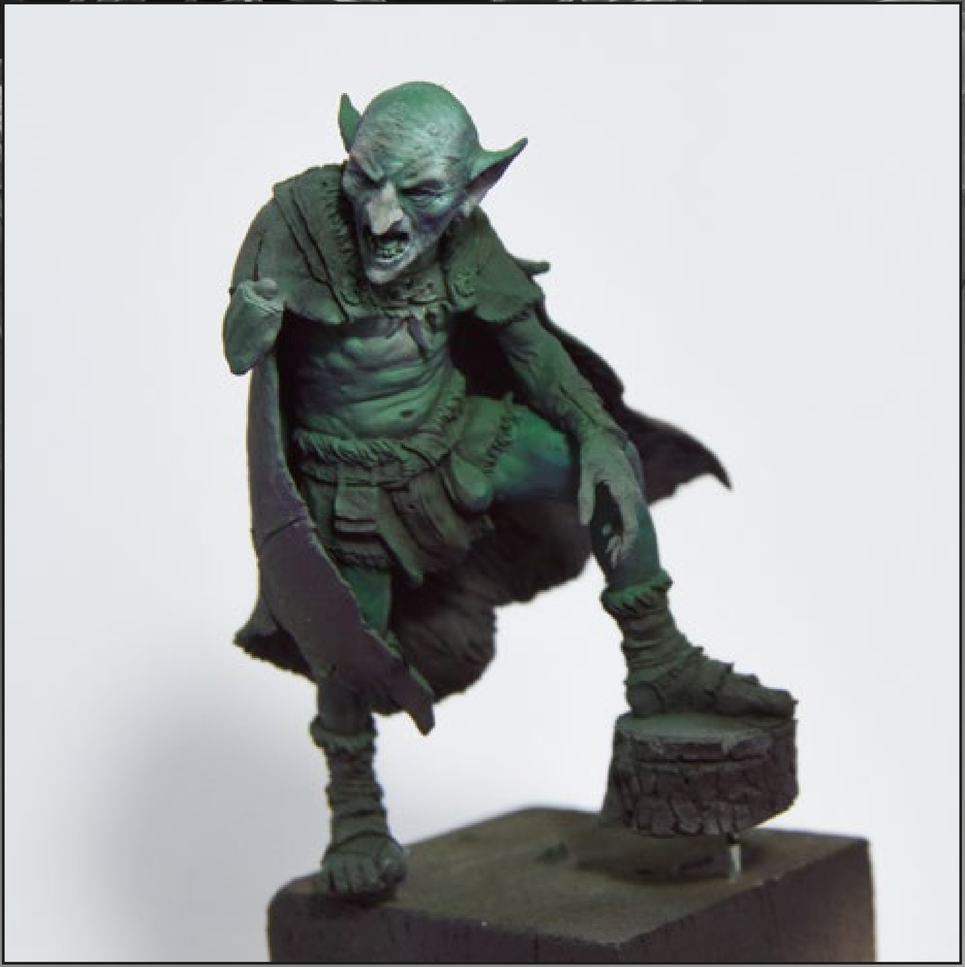


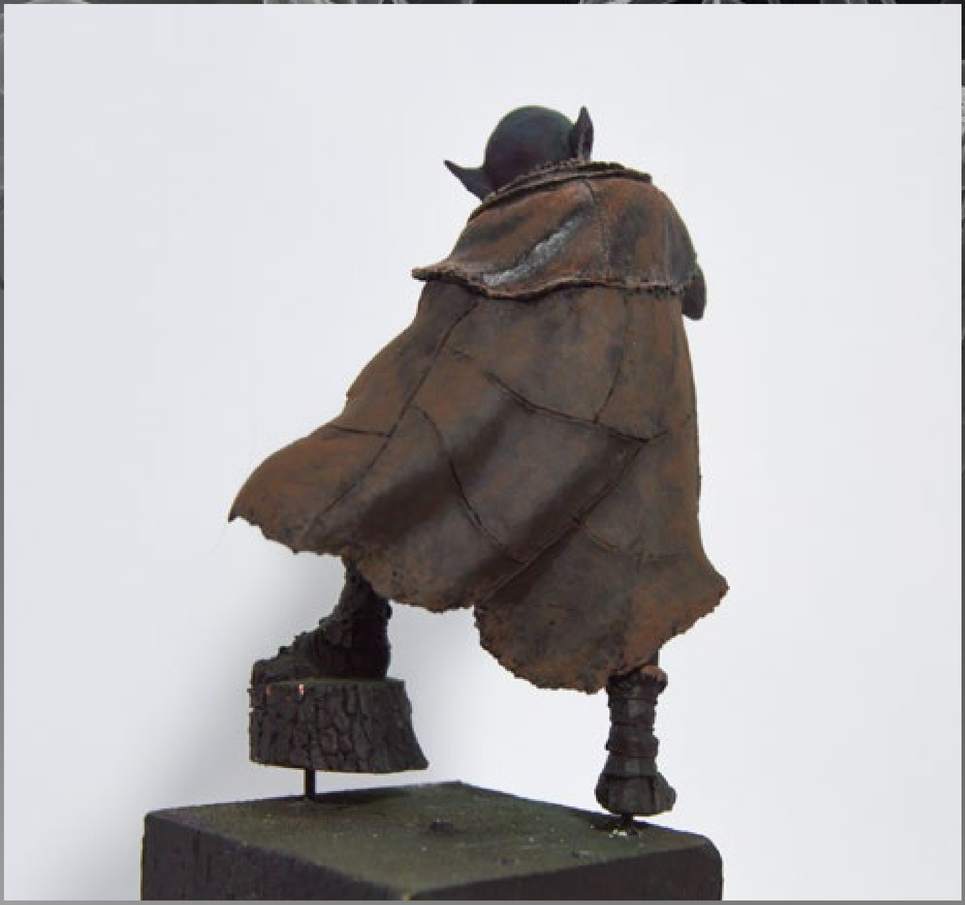


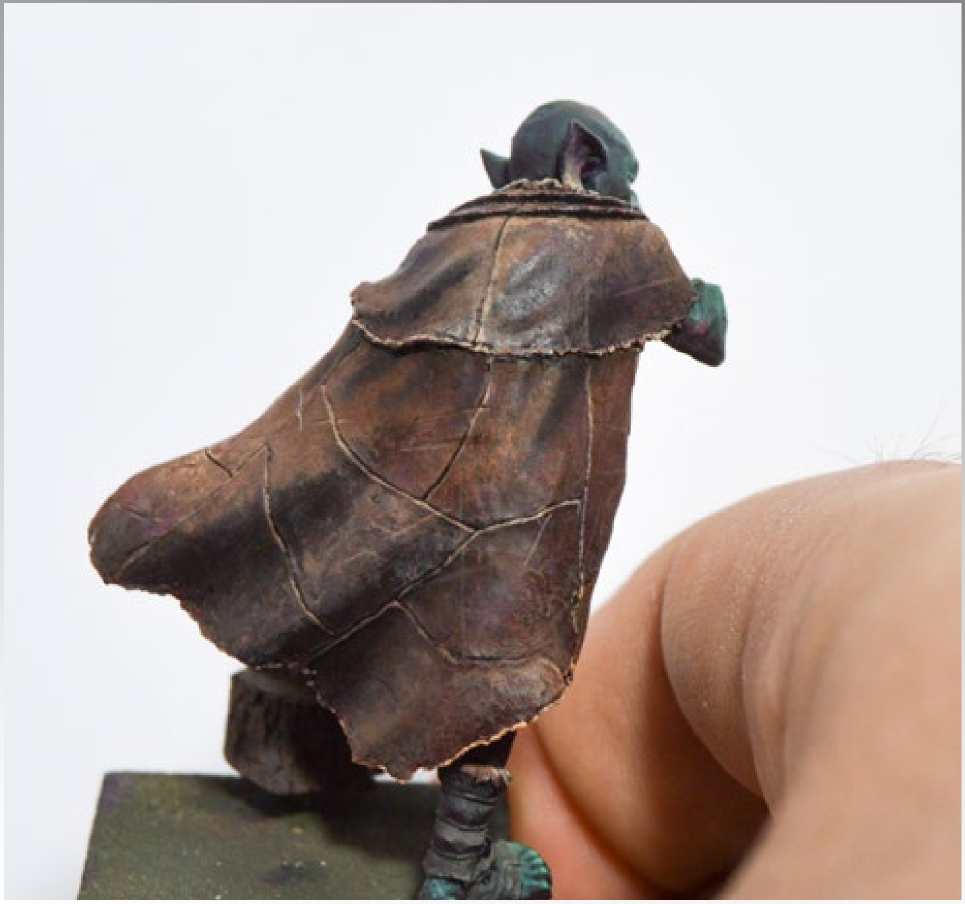


This will be the proper starting point of the skin. I start to add some colour to other areas such as the ears, nose and chest, and thus I proceed differentiating areas and enriching the skin tones. In order to keep the unity of those colours with the overall green flesh, I add the same blue/light green I used above in the highlights and illuminate the head and chest again, going over volumes and wrinkles. Next, I add a flesh colour because it's neutral and that allows me to get plenty of different colour shades without losing its properties of lightness and clarity.

I cannot focus only on moving forward with the skin, because it would lose the perspective of the whole, which can cause difficulties in the future, so little by little I'm colouring the different elements around the skin, which is now the most worked up area.







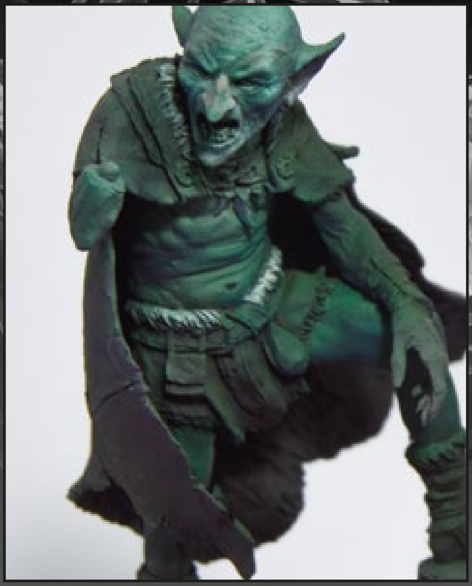
Hides and skins are the predominant elements on the figure, so I have to give them special attention. The colour and appearance I will give to these areas will be important. Using the same tone for all would be too visually boring and would ruin the final look, so we will use different shades of brown depending on where they are going to be placed on the model. Some use more yellow tones that contrast with the purple I mixed into the skin; others, more reddish that contrasts with green skin and additionally I use orange tones that contrast with the overall cold look. They will complete the harmony on the model.

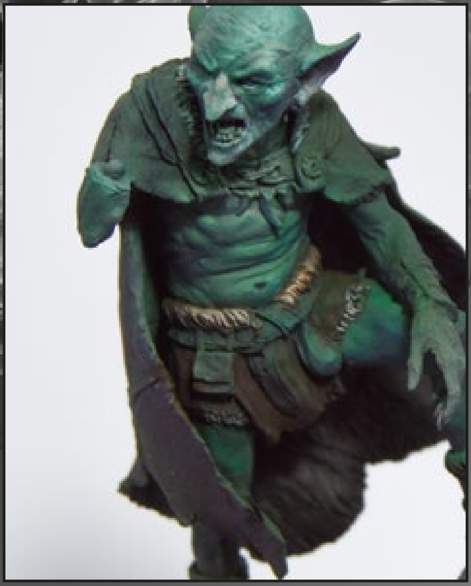
All these shades and colours must have subtle variations. If completely different, it will make the different elements operate individually, losing the visual effect of the whole.

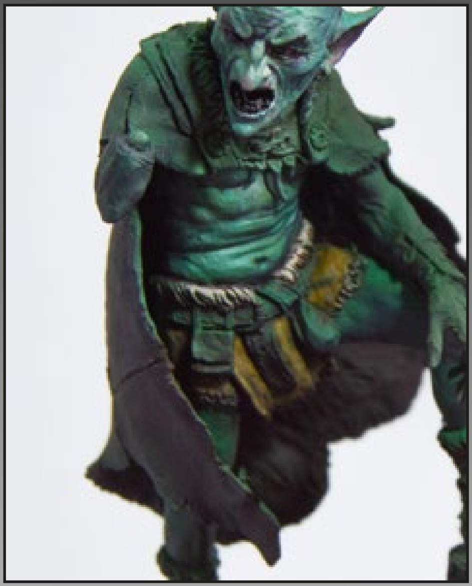
In order to simulate any material, it is important to study it and find plenty of reference material to find out how light behaves on the material and the finish it has, or the texture that we can apply to it. In this case, I have worked the leather with brushstrokes from the start rather than with the traditional method of painting it then weathering it, to simulate the imperfections that it can have in reality. Another important aspect of leather is the satin finish present when new, while wearing and rubbed areas become dull. With this in mind, I outline the different pieces of the leather.

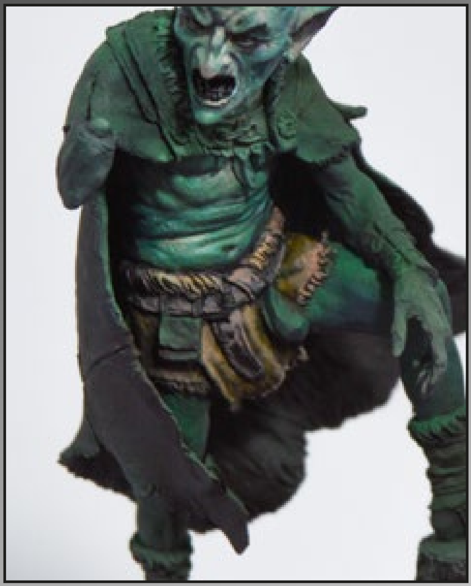
Fur is also an important material on the piece; there are areas of fur that lie between the goblin's skin areas and the leather cloak. We can use it to frame the anatomy, so I started working it with a very light colour. This will reinforce the feeling of light coloured skin and dark cloudy atmosphere that I sought at the beginning and it marks a boundary that will give the piece definition. As the shadow areas of the skin have received purples, I work the fur in the piece with a base brownish-yellow to contrast the purple and make the highlights by illuminating it with an ochre tone all the way up to almost white to separate the different elements of the piece.

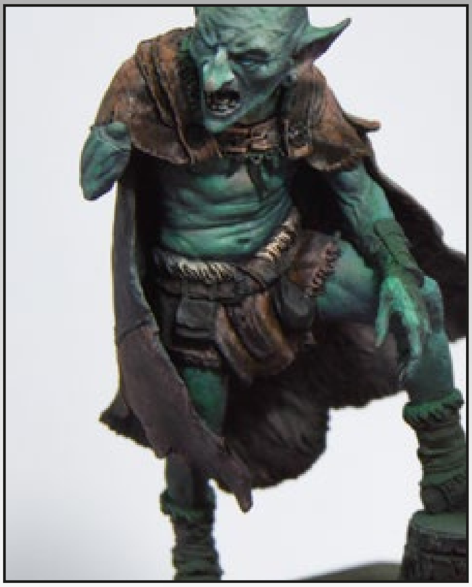
It is important when working on small models that hold so much detail that all the areas have to be clearly defined from each other, by providing different colours for them. I have to be especially careful in not differentiating them too much from the whole colour scheme or I lose the whole environmental effect. The minor elements such as feathers, bandages or the leather bag should not divert the attention from main character and they should look like they belong in the scene. I decide to paint them with fairly neutral colours: ochre, grey and beige. This way, they are integrated into the whole look I want for the scene.

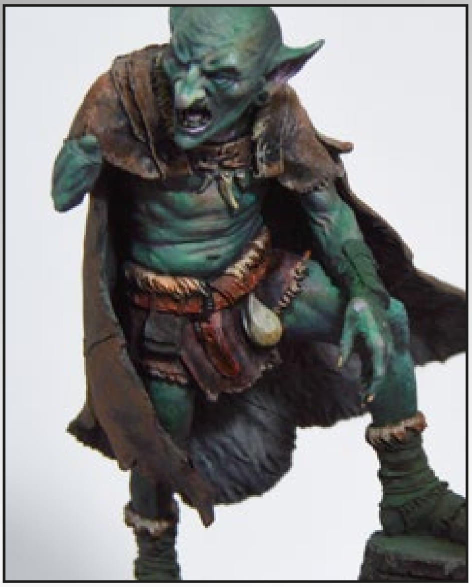






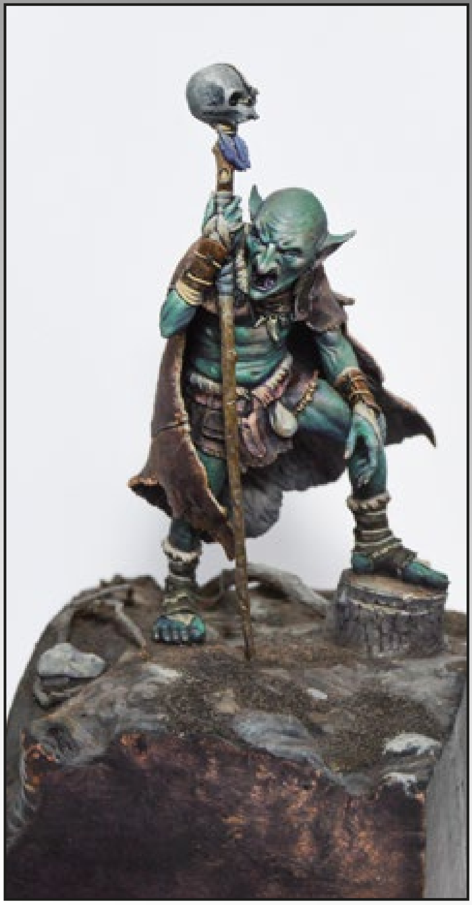


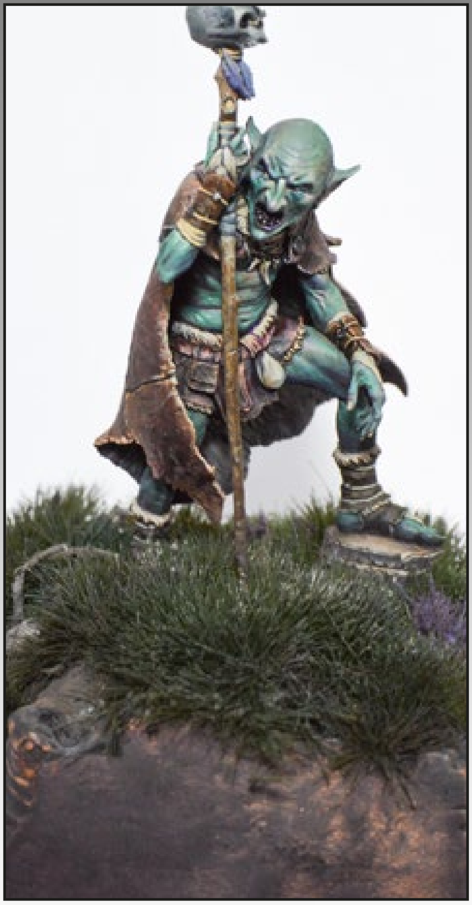


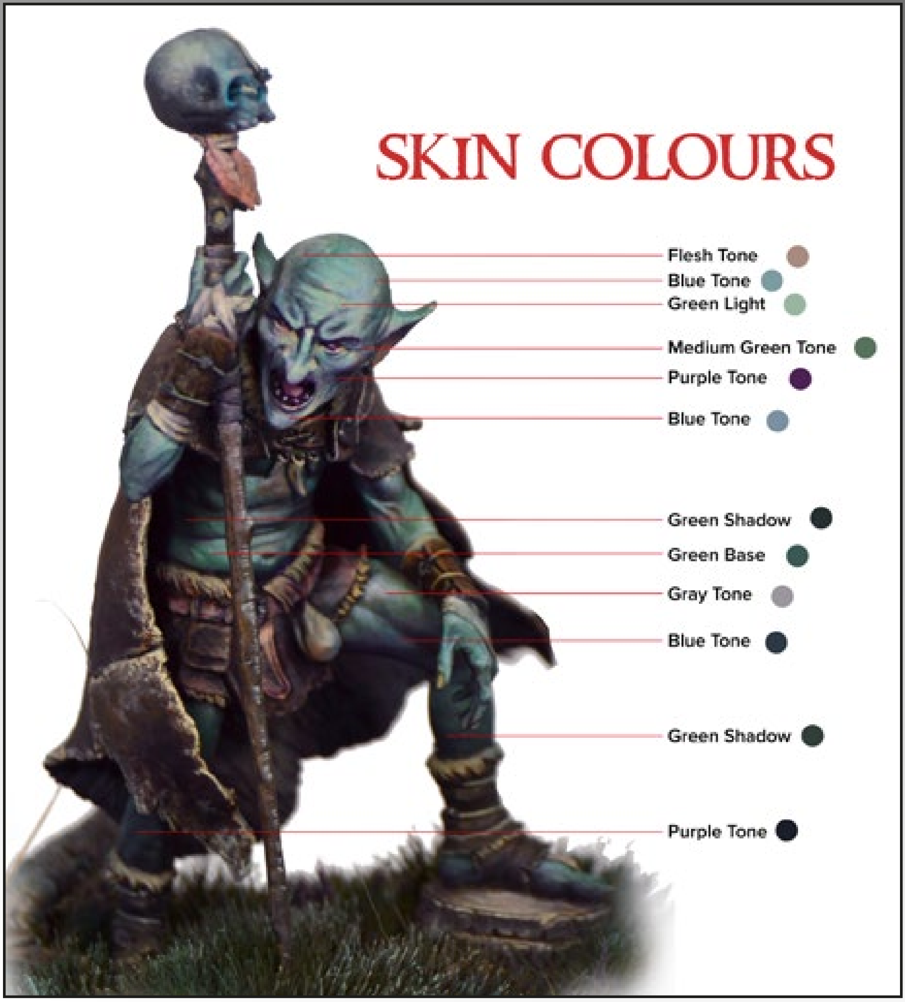


Once all the elements are painted, it is time to strengthen the overall environmental feel and unify all elements. Given that the environment is cold, most of these tones have blue in their mix (purples, blues, greens). Once finished, the ground works must match the tones in the figure, as the scene works to reinforce the image that I imagined at the beginning.

The base also has to be nice looking, but it doesn't require very complex scenery. I use very simple elements like roots and some artificial turf. Eventually I might use some snow to dress the environment, but I'll have to see.






SKIN COLOURS
Flesh Tone
Blue Tone
Green Light
Medium Green Tone
Purple Tone
Blue Tone
Green Shadow
Green Base
Gray Tone
Blue Tone
Green Shadow
Purple Tone

Davide Rainone

Thanks to Dieguete for giving us a taste of his skills. Colour recipes are not so important when we have a strong idea to follow. This is why in the colours summary image, there are only general colour tones. Colours flow, we enjoy the process and can arrive with a beautiful result without always taking the same steps or using the same combinations.

Every miniature is a new journey, with new feelings and new moods…I like this state of mind so much while painting.

Unboxing

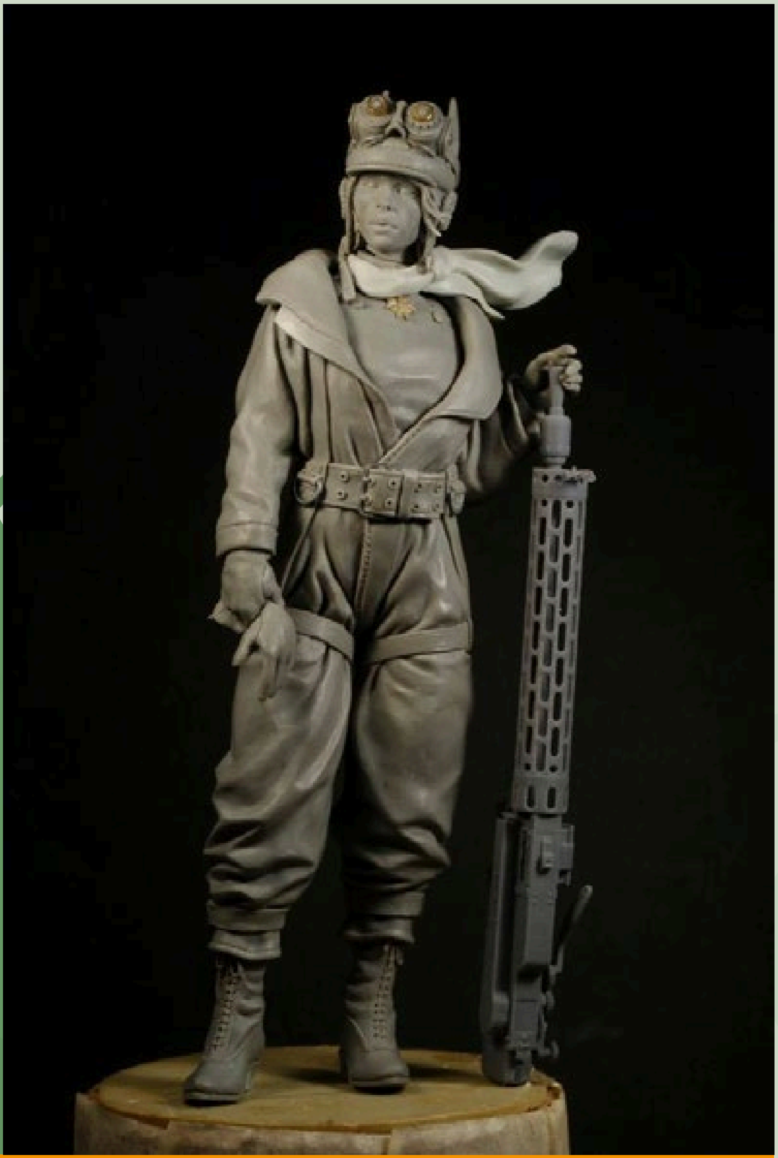
by Shane Rozzell

Details

Price:	£39.50
Size:	1:16th
Material:	Resin

Available from

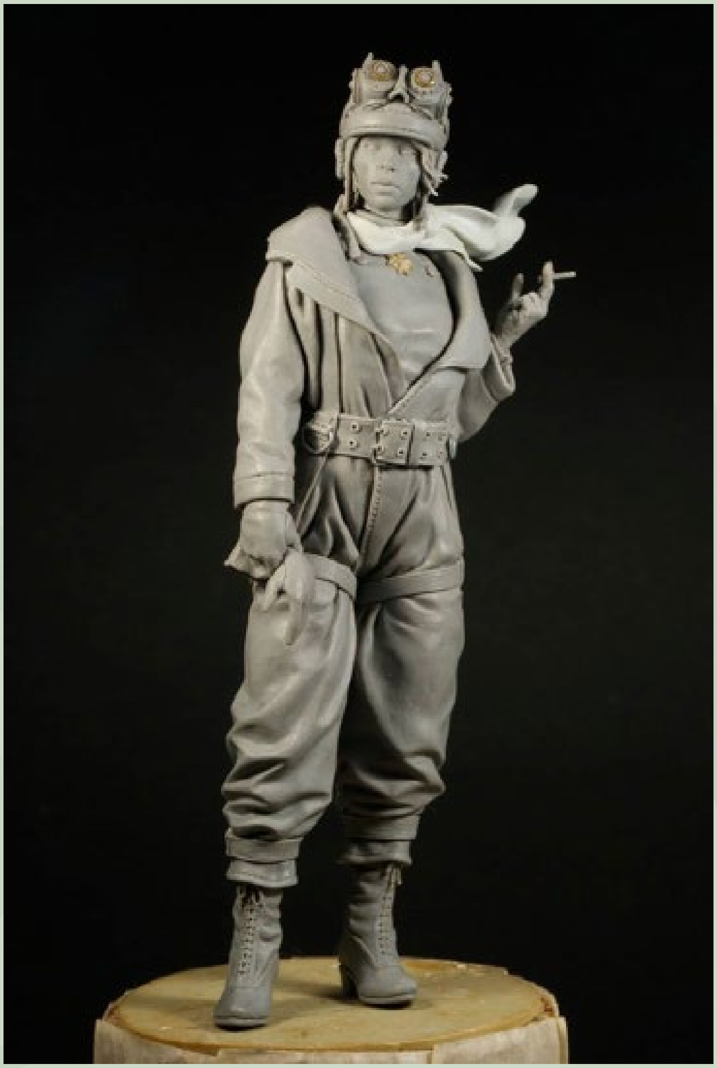
Luftkrieg 1919

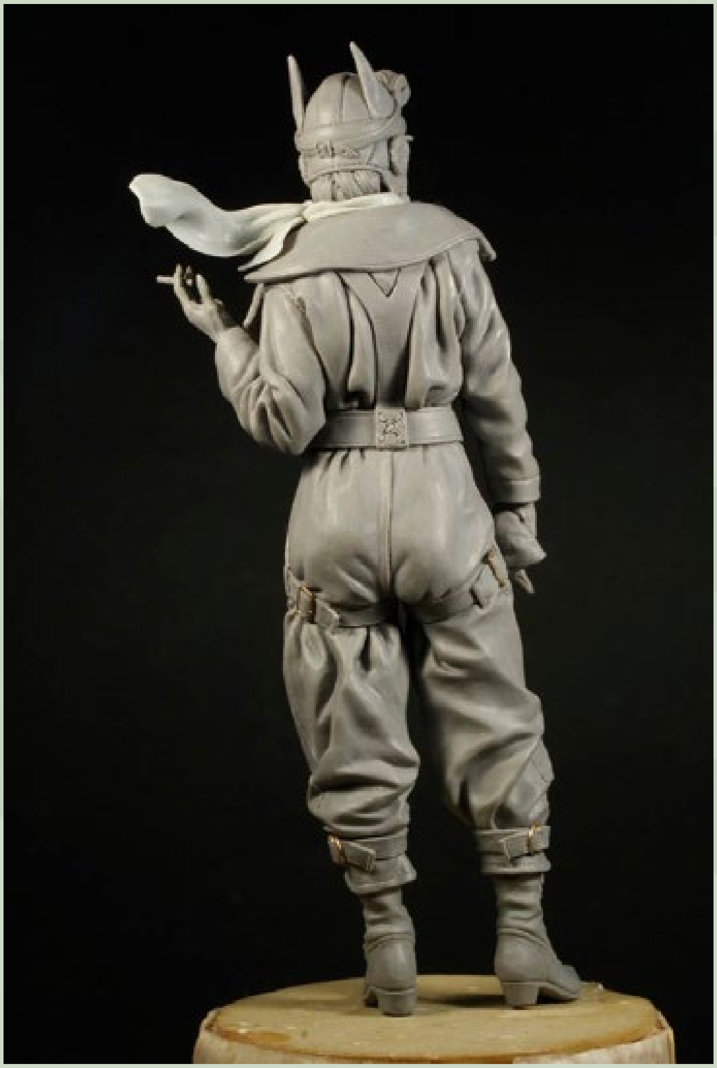


Luftkrieg 1919 – Ltn. Kati Ottersdorf

LUFTKRIEG 1919

Earlier this year I was approached by a guy called Richard Williams Andrews who is the owner of Aviattic (www.aviattic.co.uk), a small model company that deal's mainly with WWI themes, employing some of the very best sculptors around. Richard had an idea he wanted to run by me—a series of miniatures, some in 1:16th scale (90mm) and some in 1:32 scale (54mm), the latter of which may be used for a game in the future. The theme of the miniatures was an alternative World War One, where the war didn't end in 1918, but continued on — a setting Richard called Luftkrieg 1919.

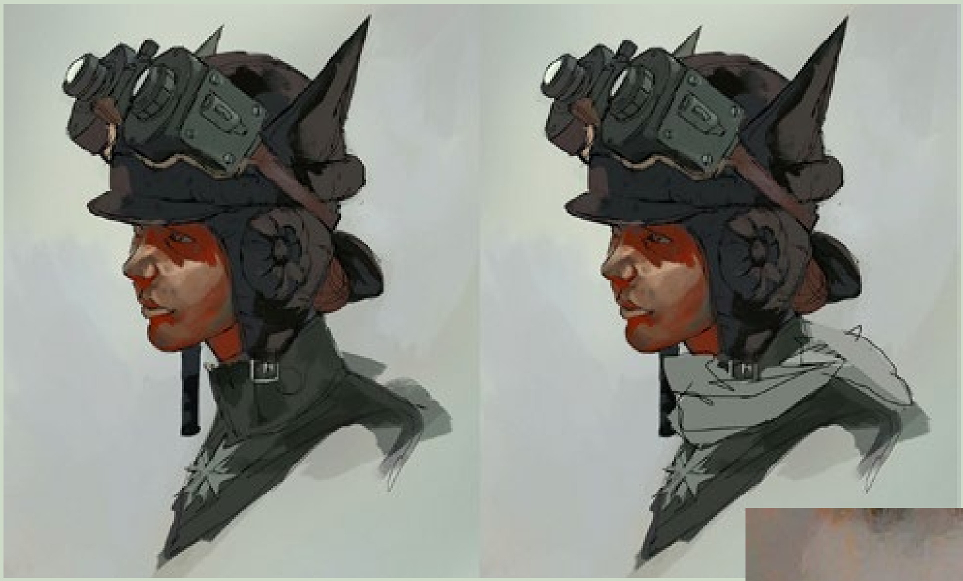




Being the editor of a magazine, I have more than a few people pitching me ideas for new ranges and I try to help in any way I can. Something in Luftkrieg 1919 was different; something that Richard thought might bridge a gap between the fantasy of the alternative WW1 and the actual historic WW1. The subjects of his miniature ideas where based on real life people. Something else made his idea stand out a little. The fact that he had already got on board Guillaume Menuel, a concept artist from Ubisoft and Patrick Masson, the sculptor who has recently worked on miniatures for the Twisted game and the Black Sailors range.

After several conversations with Richard, true to his word, I received a package containing a number of miniatures that I will review over the coming issues. The first of these to be released is called Ltn. Kati Ottersdorf. The character's name is taken from the nurse who tended Baron von Richthofen, aka the 'Red Baron', after he sustained injuries in 1917. I could now inform you of various rumours that she was supposedly romantically involved with the Baron, but the fact is there is no proof of this, so I will just tell you about the miniature. After all, it's an unboxing review. :☺

Kati arrived in a hard plastic box adorned with a sticker to denote the contents. Inside, the miniature is surrounded in foam wrap and packed into two resin bags. The first bag contained all the parts that make Kati, the second bag contains 3D printed resin parts to make an optional version of the kit where she is holding a Spandau MG 08 'luftgekühlt' aircraft machine gun; there are 11 parts in total.



The Concept

All of the miniatures in the Luftkrieg range are the brain children of Richard who gave his brief to Guillaume Menuel, who then designed the artwork for the characters. Kati is wearing a Uhlan Cavalry styled tunic, which, according to the character's back story, once belonged to Manfred von Richthofen. Over that she has an expansive flight suit and flight harness. She is also wearing a silk scarf and a modified flight cap and night vision goggles.

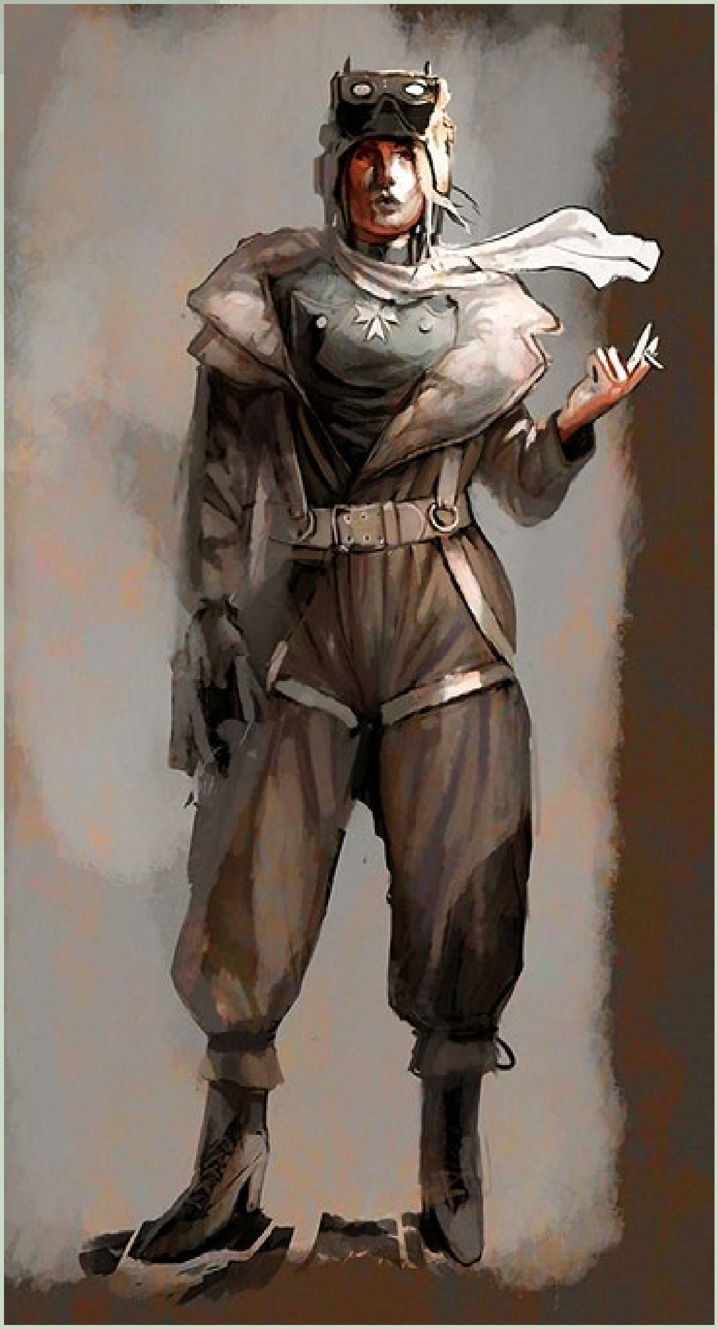
In the story designed by Richard, Kati is in charge of a top secret squadron of female pilots who are tasked with transporting newly made planes to the front line under the cover of darkness to avoid enemy engagement. Due to her dedication to the fatherland and seeing her fellow pilots exhausted and demoralised due to the press of the enemy, she soon enters battle and wins the hearts and minds of the German people. Kati and her sister pilots of the 'Nachtflieger Korps' are soon idolised for their exploits and Kati is awarded the Pour le Mérite, or the Blue Max.

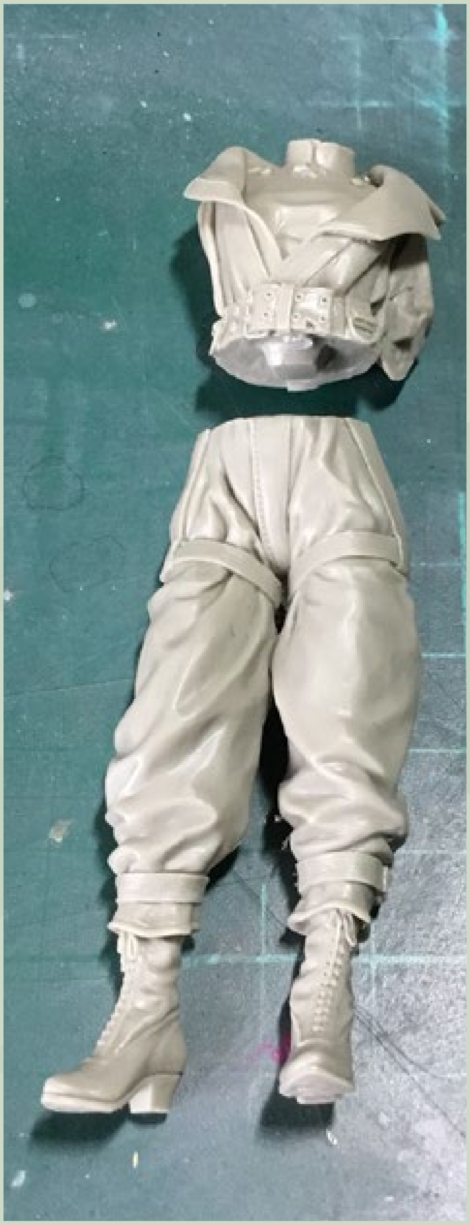
The Sculpt

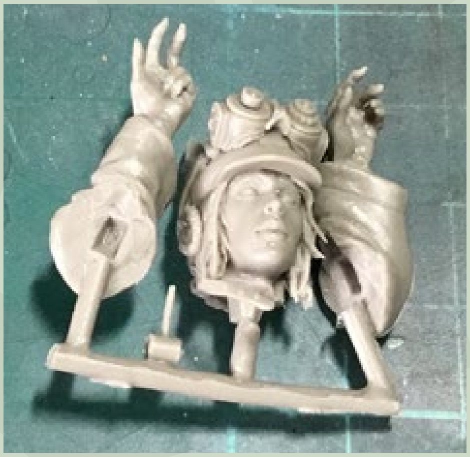
Once the concept art was complete, it was over to Patrick Masson to sculpt the miniature. As you can see in the images, he did a fantastic job using Fimo and brass etched parts. As mentioned above, there are two ways to make this kit. The first is where Kati stands in in a reflective pose, holding a cigarette in her left hand and a pair of flying gloves, down at her side, in her right hand. Alternatively, you can model her with her left arm up, balancing a huge Spandau MG 08. This piece is 3D printed resin part (not a cast from a 3D master, the piece you get in your hand is directly off a 3D printer) and it shows; the detail of the gun, which comes in 3 parts, is exquisite and quite impossible to mould and cast in resin.

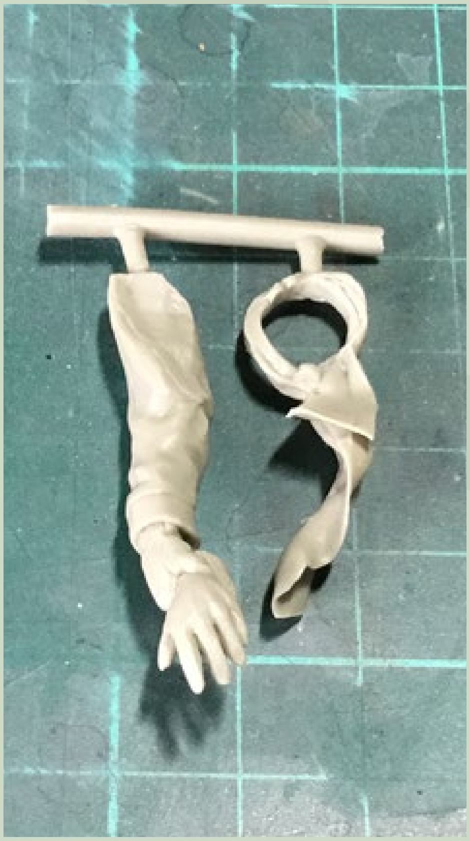
The Cast

GRX Créations of France is the company that is responsible for the casting of Kati, while the MG 08 is printed by GasPatch Models of Greece. GRX are very busy guys at the moment and they are really upping their game and quality of









their production pieces. Kati is no exception; her main body is in two halves and also along for the ride are two sprues containing all the other parts. Wearing my optivisor, I have checked both of these parts thoroughly and can only see two areas that will need some attention. The first is the slight hint of a mould line at the top of her right hip. The second is an air bubble on her belt.

Her head is beautifully cast, considering all of the undercuts and her chin strap. Mould lines on this part are at a minimum again, with just one down the right of the cap; this is something that will be very easy to fix. The two alternative lower left arms are both exceptional in detail—her fingernails are amazing! The arm that will hold the MG 08 has a slight mould slip along the underside of her flight suit which, as we know, is made right with only a small amount of effort on the modeller's part. Her scarf and right arm are perfect!

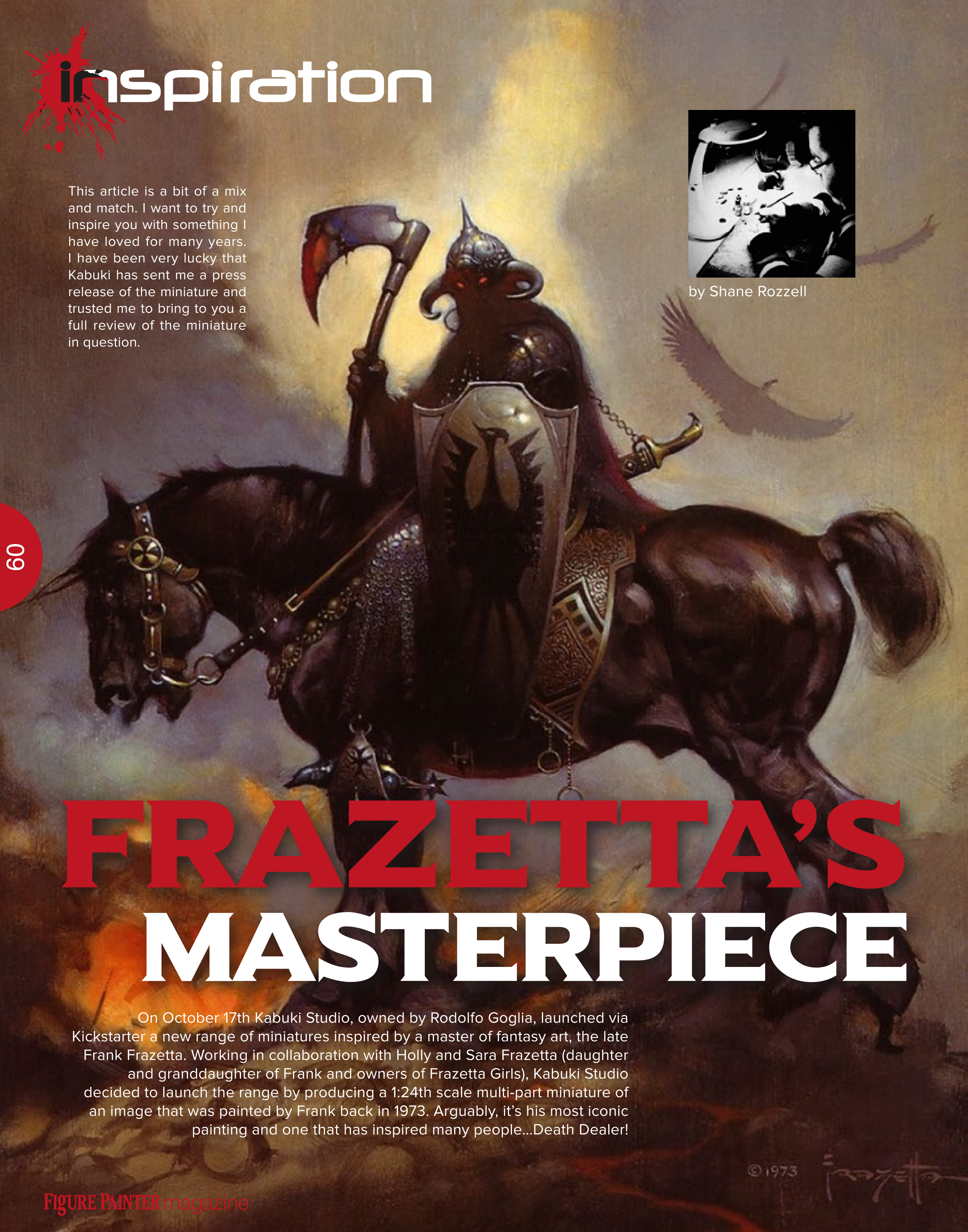
Conclusion

Considering this is Richard's first foray into larger scale models, he has done everything right. He has a great concept artist, great sculptor and great caster and the result of bringing in these people is a great miniature. 1:16 is an odd scale, very rarely touched upon these days, with 1:24 becoming the norm. However, I must admit, I do like it very much. I also have another 1:16 sculpt and some 1:32 Luftkrieg 1919 miniatures to review in future issues and the quality of the range is evident in those scales, too. Kati is a dead cert though; she hits all the right buttons for me. It's a beautifully crafted miniature with amazing detail and a piece that offers the painter plenty of scope to show off his or her skill. I, for one, can't wait to paint her.

This article is a bit of a mix and match. I want to try and inspire you with something I have loved for many years. I have been very lucky that Kabuki has sent me a press release of the miniature and trusted me to bring to you a full review of the miniature in question.

by Shane Rozzell

FRAZETTA'S MASTERPIECE

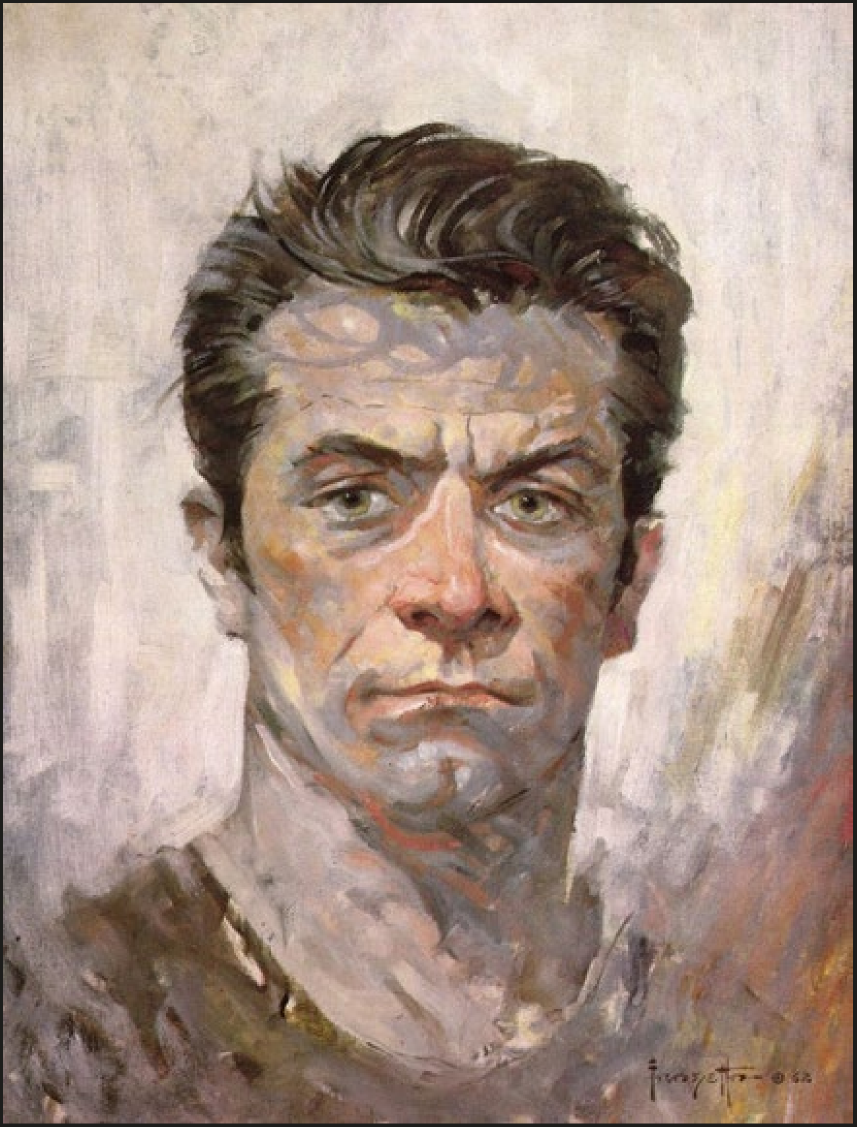


On October 17th Kabuki Studio, owned by Rodolfo Goglia, launched via Kickstarter a new range of miniatures inspired by a master of fantasy art, the late Frank Frazetta. Working in collaboration with Holly and Sara Frazetta (daughter and granddaughter of Frank and owners of Frazetta Girls), Kabuki Studio decided to launch the range by producing a 1:24th scale multi-part miniature of an image that was painted by Frank back in 1973. Arguably, it's his most iconic painting and one that has inspired many people...Death Dealer!

Frazetta
GIRLS

In 2010 following the passing of their father/grandfather, Holly and Sara Frazetta found themselves at a crossroad. They wanted to preserve the family legacy, but at that time, didn't have control over his business. Late in 2013, all of the original art was evenly spread between Frank's four children and Holly and Sara finally had control over the Frazetta brand.

Frazetta Girls now works with artists all over the world promoting their father's work in many different mediums and bringing his art to new generations.

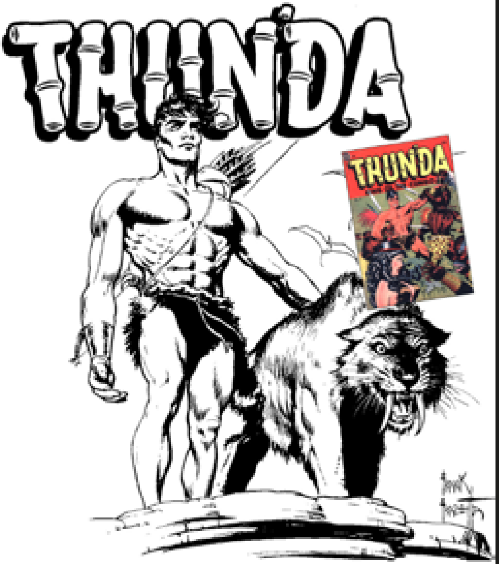


Frank Frazetta was born in Brooklyn, NY, in 1928 and was an American fantasy and sci-fi artist who many consider to the godfather of fantasy art. Being the only boy of four children, he spent a lot of time with his grandmother who encouraged him to draw and use his imagination.

> When I drew something, she would be the one to say it was wonderful and would give me a penny to keep going. Sometimes I had nothing left to draw on but toilet paper.

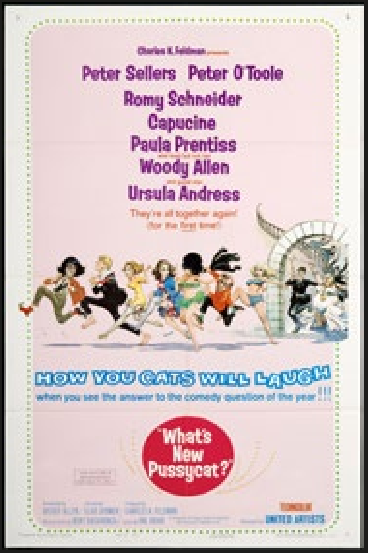
Frank's art was being noticed by his teachers, and it is said they were too busy 'flipping out' over his creations to actually teach him much. By the age of eight he attended the Brooklyn Academy of Fine Arts, a small art school and was instructed by Michael Falanga. According to Frank himself, his instructor created an atmosphere of learning, where the students would inspire each other.

Because of his love for comics, at the age of sixteen Frank began working in Bernard Baily's studio, doing simple tasks like pencil cleanups. The first work he is credited with is an inking of an eight page story titled 'Snowman' which was drawn by John Giunta for Tally-Ho Comics; this was December 1944. Frank's big break was given to him by Graham Ingles, who in 1947 gave him a job at Standard Comics. A year or so later, he was drawing comics for every genre and his reputation was building.


THUNDA
THUNDA

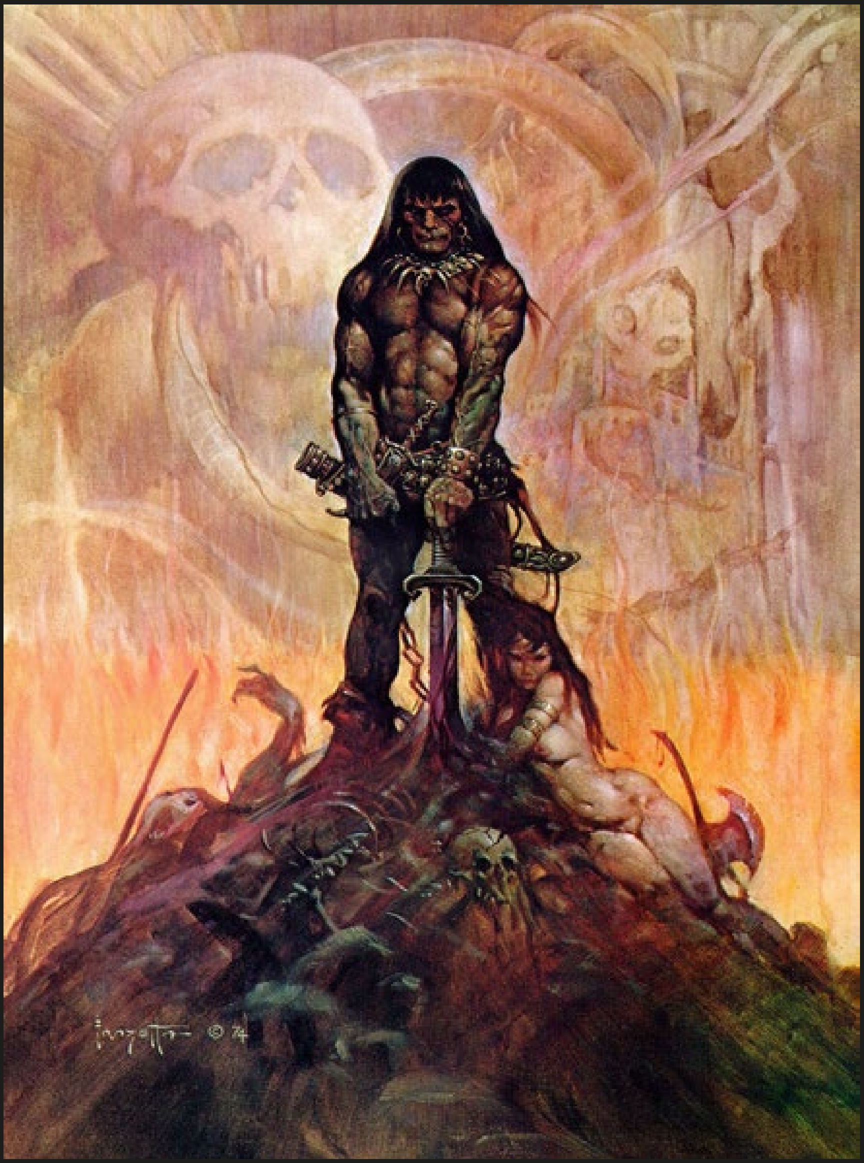
In early 1952, Frank Frazetta created the fictional comic character ‘Thun’da’. Scripted by Gardener Fox, it told the tale of World War II hero Roger Drum, who, while transporting a top secret microfilm, was shot down in a valley in Africa (then, still considered the dark continent!) Frazetta had been around a while working on many different comics, but Thun’da was the first wholly created by Frank, who also completely penned the entire original series.

This wasn’t the first Tarzan clone and certainly not the last, but it was the only one that was serialised. Back in the 1950’s the comic scene was very cut throat and unfortunately Thun’da only lasted 23 issues before it was dropped, but not before Columbia Pictures bought the rights to make a film. This starred Buster Crabbe, who went on to play Flash Gordon and Buck Rodgers, comics that Frazetta went on to work on! Thun’da was probably the first character fully realised by Frank Frazetta and so was a forerunner for Death Dealer.


Peter Sellers
Peter O'Toole
Romy Schneider
Capucine
Paula Prentiss
Woody Allen
Ursula Andress
They're all together again! (for the first time!)
HOW YOU CATS WILL LAUGH
when you see the answer to the comedy question of the year!!!
What's New Pussycat?
UNITED ARTISTS

‘What’s new Pussycat?’ Movie poster. 1964

In 1964, his work caught the attention of Hollywood where he did several movie posters and in 1965 he was commissioned to paint the cover of Robert E. Howard’s, ‘Conan the Adventurer’. Frank’s depiction of Conan, atop a pile of skulls with a flaming village in the background exploded what the pre-conception of fantasy art was. The book went on to sell 10 million copies worldwide and that cover is the inspiration of many of today’s fantasy artists.



‘Conan the Adventurer’ 1964

In 1980 he and his wife Ellie, who was also his business manager, opened up a small museum called Frazetta's Fantasy Corner Gallery to the public on their property in Pennsylvania.

Frank went on to work with Ralph Bakshi on the animated movie 'Fire and Ice' (1983), a fantasy tale of good versus evil. Frank was very involved in the whole production of the movie. He designed the characters and helped cast the actors that would do the live action sequences that his art work would then be retroscoped on to; this was a technique favoured by Bakshi and used in his 1978 animated version of Lord of the Rings.

After his stint in Hollywood as a producer, Frank returned to his painting, producing mostly commercial works for comics, books and film.

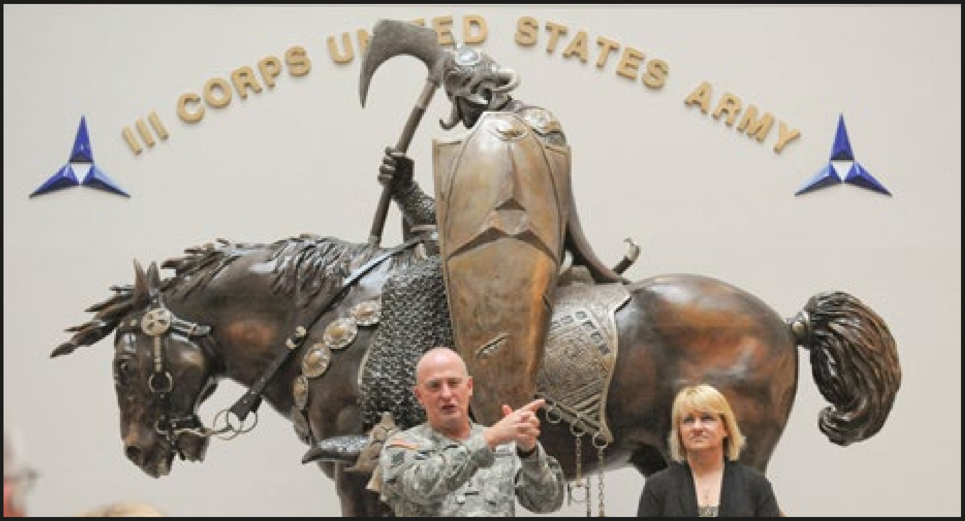
In 2008 and in celebration of his 80th birthday, fantasy artists from all over the world, who each held him in the highest of esteem, all collaborated with ImaginFX magazine to each produce their own versions of his artwork.

Ellie died in 2009 after a year-long battle with cancer and Frank joined her a year later in May 2010 after suffering a stroke. Frank Frazetta's aggressive brush strokes and use of shadow captures the essence of his characters. The simple, triangular composition of many of his works force the viewer to succumb to the drama depicted in them and his use of vibrant, almost violent colours make his artwork easily recognisable and stand above anything else.

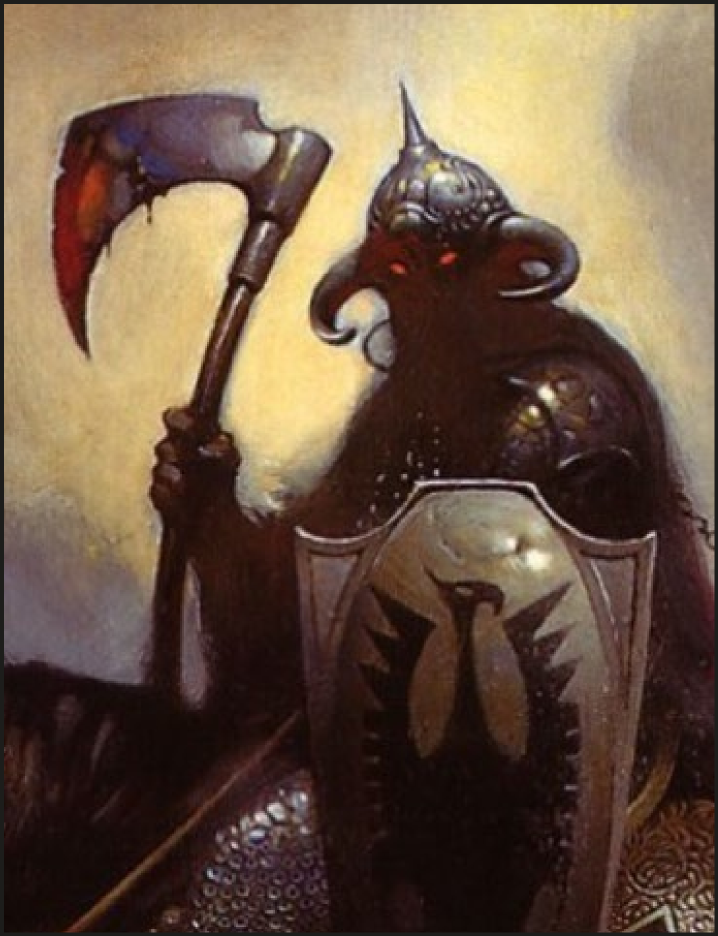
> I think I'll be remembered for my imagination and sense of drama and for not being afraid to take a chance.

The iconic image of Death Dealer, depicting the armour clad barbarian astride his horse and wearing the horned helmet with glowing red eyes, was painted in 1973. The warrior, shrouded in deep shadow and holding the bloody executioner's axe was the first of many 'spin off' images that appeared on various merchandise, including Molly Hatchet, the hard rock band formed in Jacksonville, Florida who used the image on the cover of their first album in 1978. Several novels written by James Silke also featured the character and there have been a number of statues made over the years.

In 1995, the first Death Dealer comic book series was published by Verotik. This was a four part series illustrated by Simon Bisley, Liam Sharp and Arthur Suydam. The covers were provided by Frank Frazetta. Then, in 2007 Nat Jones, Jay Fotos and Joshua Ortega published a 6 issue mini series featuring Death Dealer on the field of battle where he slaughters both sides! This was the first story fully approved by Frank himself. This series then went on to inspire a series of DnD adventures published by Goodman Games.



As a testament to the popularity of Frank's work and its wide spread appreciation, a life size statue of Death Dealer stands outside the III Corps HQ in Fort Hood, Texas who have had the character as their mascot since 1985. The statue was unveiled in September 2009 and is an exact replica of an earlier sculpt by Randy Bowen.



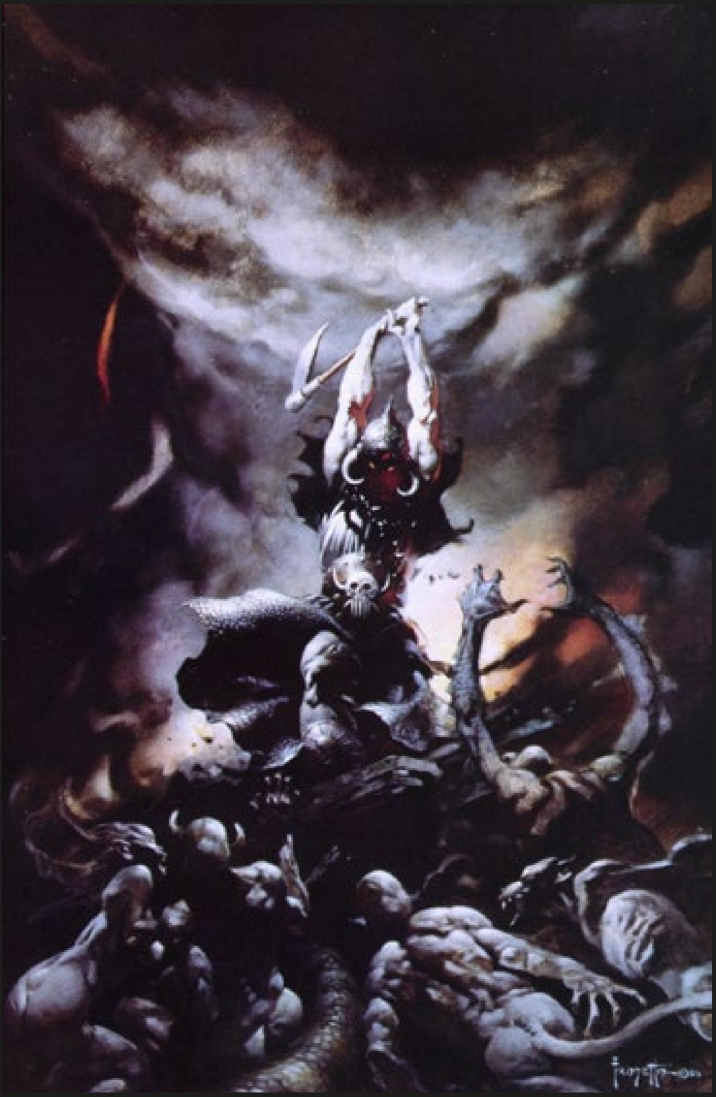
What the artwork means to me

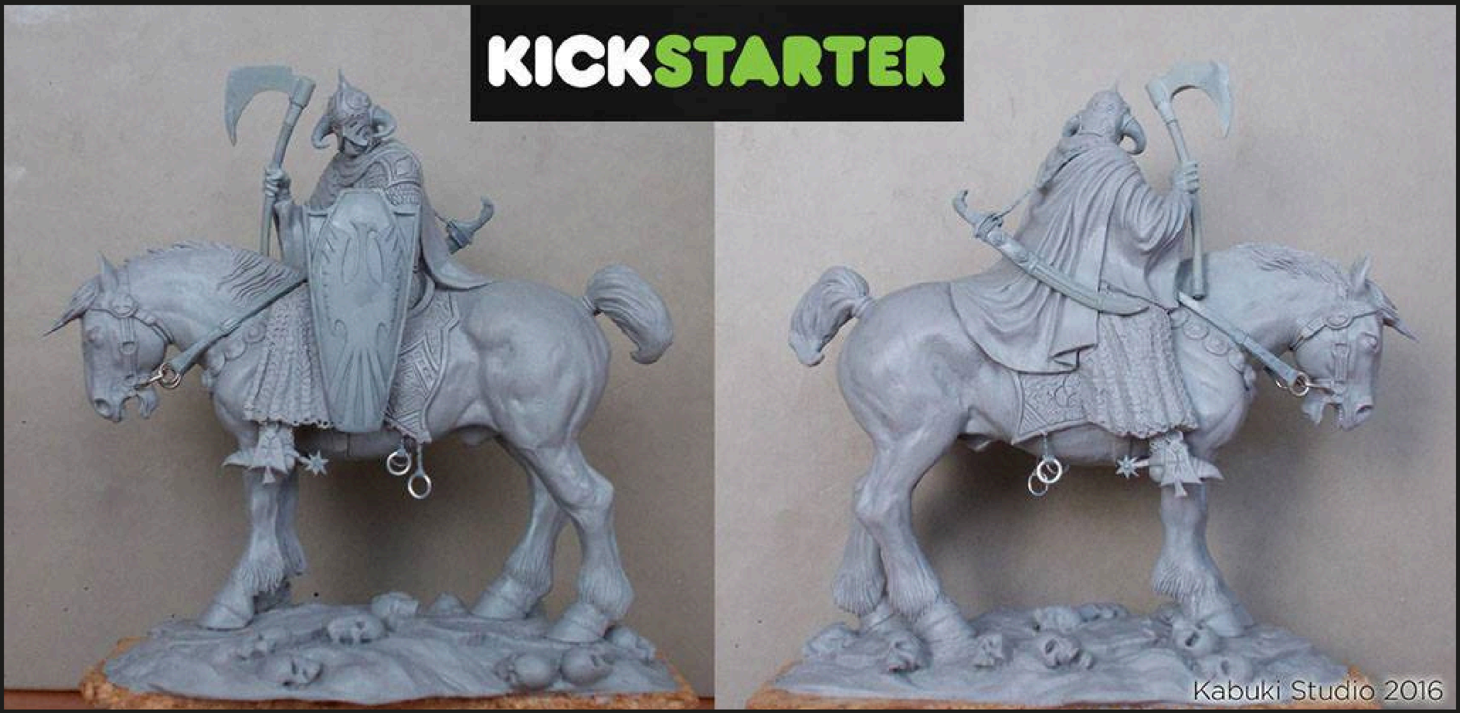
I first saw artwork done by Frank Frazetta when I was a kid playing DnD, back in the 80's. New to the genre, I went through a phase of devouring anything and everything I could. Books, magazines...absolutely everything. Looking back, I was probably more interested in the story the art told rather than who the artist was and it wasn't until I got to college studying art did I really take notice of the artists. It was at that time that I discovered many of the artists I liked shared a common origin. This discovery led me to the works of Frank Frazetta and it cemented him, in my mind, as the one of the founders of the art and the person that brought around a new respect from the genre. His pictures of buxom women and aloof, cold barbarians overcoming the evils of magic and nature have always inspired me and his ability to get such detail with a broad brush stroke has awed me.

Back in the 90's, I used to frequent a comic shop in Crewe which was close to where I lived and the owner got in a bronze statue of the Death Dealer; I presume it was one of the Randy Bowen ones — I so wanted it, but could never afford it! It was at that time that I had stopped playing RPG's and was doing more miniature painting and seeing that statue made me really want to paint my own version. I'm sure we all know that feeling when we see a new miniature and we want to paint it straight away; it's a kind of hunger...well, I still have it!

Back in issue 16, I was lucky enough to review a garage kit made by Fantasy Realms of the Death Dealer. This 1:6th scale version of him atop his rearing horse with his axe raised about to strike down is a pretty good version, but there are plenty of issues with the casting and with the size of the piece and limited time I have to spend modelling nowadays, it's still in its box, untouched and promised to a fellow painter.

So, when I saw a few months ago that Kabuki Studio was producing their own version, I was immediately interested. I contacted the owner of Kabuki, Rodolfo Goglia and he began to tell me about his vision for the miniature. A few weeks ago I saw some of the first pictures to emerge and I was stunned!





Miniature Review

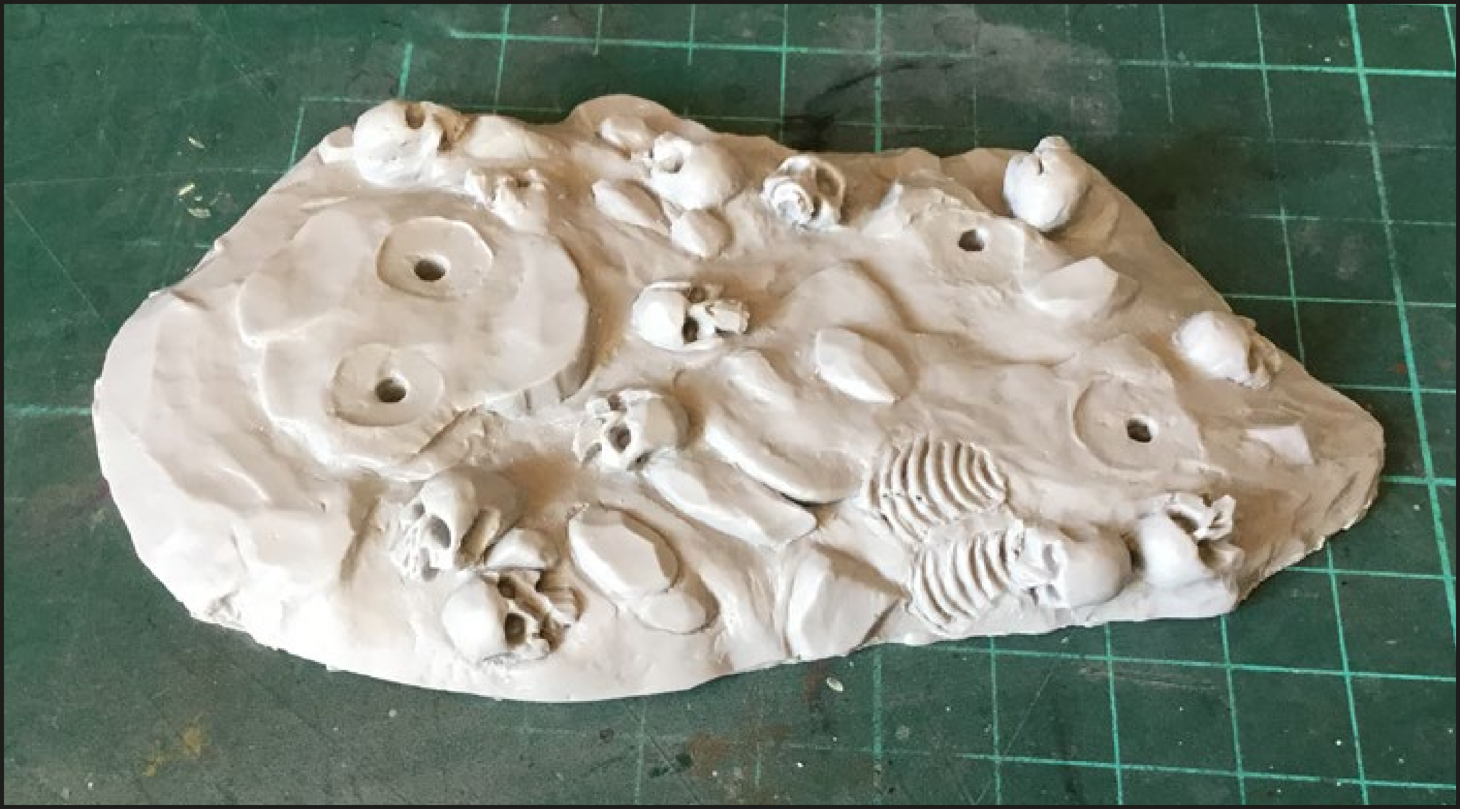
About a week ago I was lucky enough to receive a press version of the miniature that will launch the range, the 1:24th scale (75mm) resin depiction of the Death Dealer mounted on his horse, carrying the shield and executioner's axe.

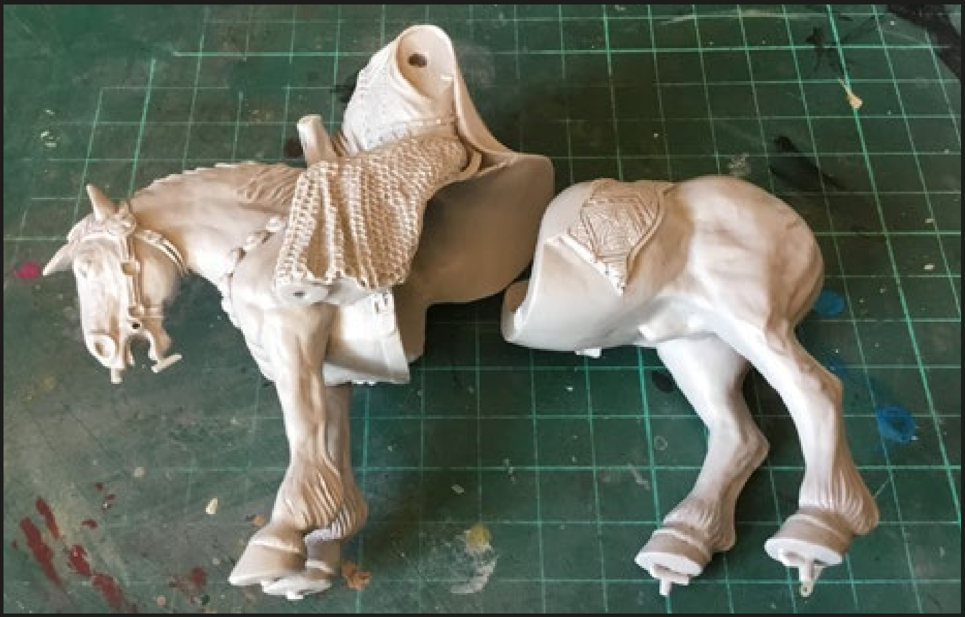
The model I received was well packed in a sturdy cardboard box with all the parts contained in two zip-lock bags and secured with lots of styrene chips. I do know that the packaging I got is vastly different than the packaging that the backers of the Kickstarter will receive. You guys will have a special, Kickstarter exclusive packaging. Another testament to the effort put into this by Kabuki is that it only took 2 days to get to me. I received an email from DHL that the package was picked up from Kabuki HQ on the Tuesday and it was here with me on the Thursday!

Usually, at this part of a miniature review, I like to write about the concept of the miniature, but I think I have covered that already. One thing I will say is that I was a bit nervous when I got the package.

It's one thing to look at pictures on social media and 'oooh' and 'ahhh' over it. It's another thing to have the cast in your hands. I just hoped the model lived upon to its billing.

The model is not for the faint hearted. There are a lot of pieces; 18 in total, including the scenic base. After spending about 10 minutes staring at it, the nervous feeling was replaced by one of anticipation. I couldn't wait to get started on this, but I had an article to write first...damn you magazine! lol

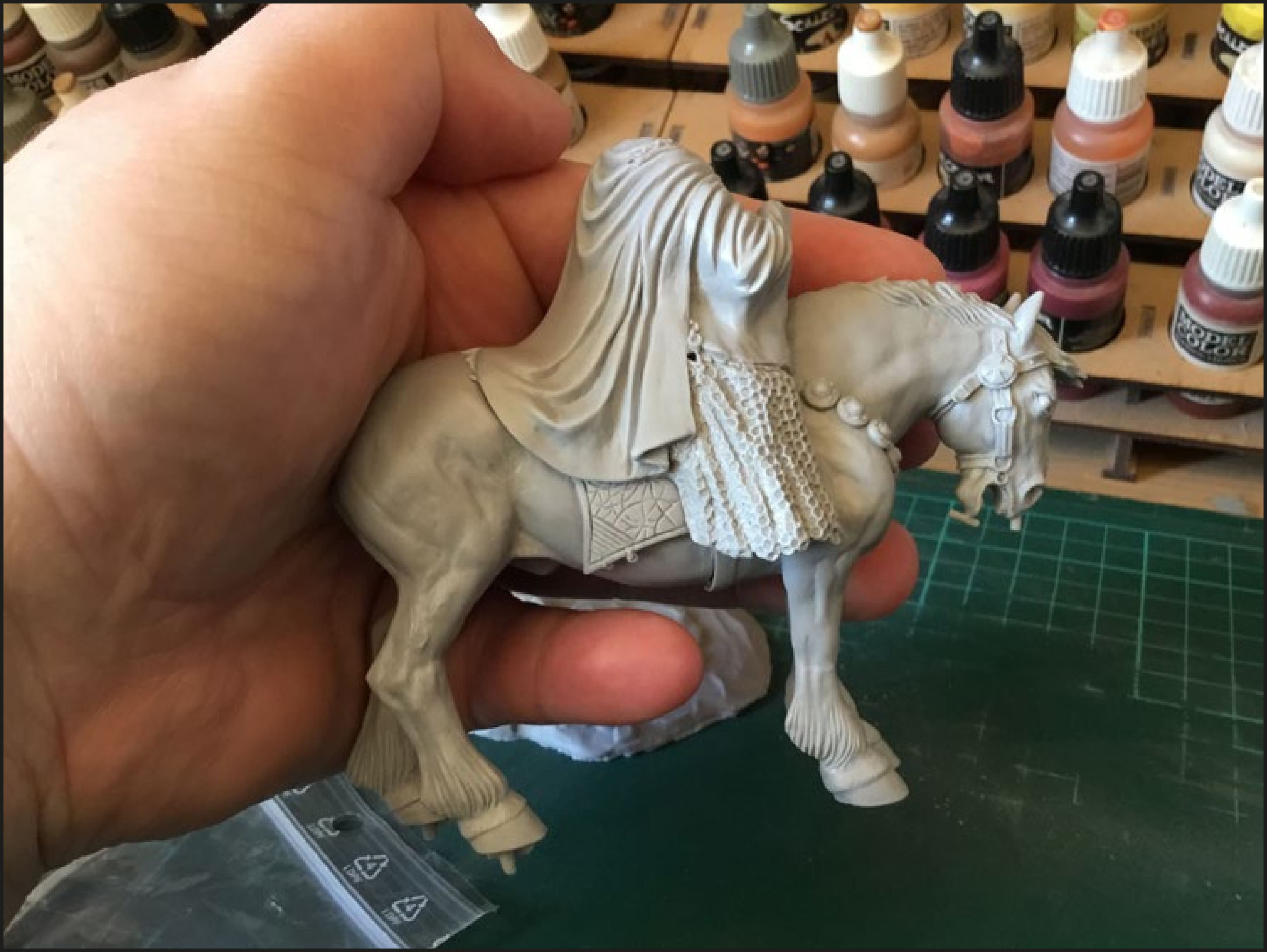




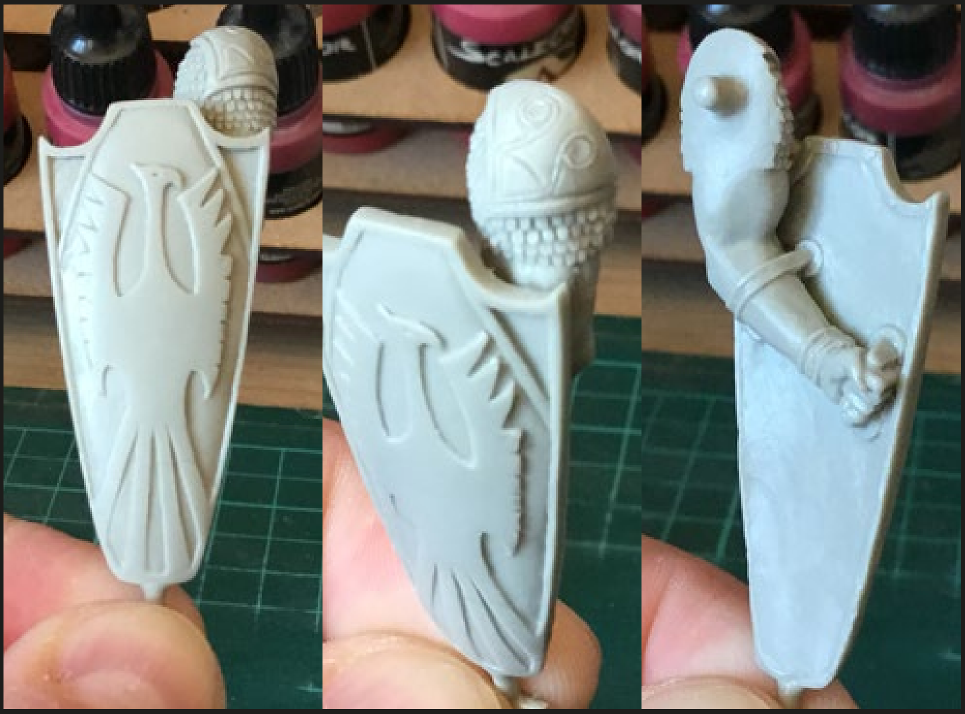
There is always a difficulty in doing a 3D rendition of 2D artwork, simply because there is a lot unseen. This must have been especially difficult when, something that Frazetta is renowned for, some of the details are left to the imagination of the viewer — the prime example of this is the base. On the artwork, there is a suggestion of human bones and skulls scattered around a rivulet of lava. This wouldn't have been good enough for the model kit, so Jaroslaw Smolka had to look deep into the many sketches provided by Frazetta Girls to come up with the base he did and in my humble opinion, he did a really great job.

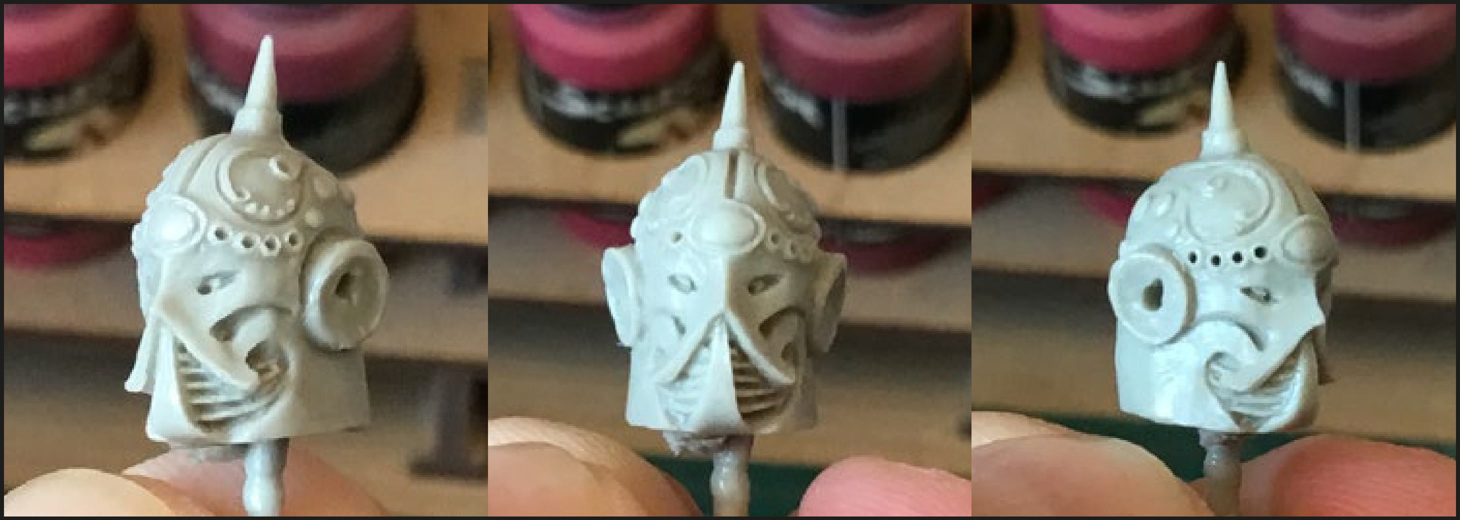
Moving onto the main part of the model, the horse and rider are in two parts, showing some very clever engineering. The detail is really good and again, Jaroslaw has done an excellent job. He has managed to catch every nuance of the original artwork. Every fold, crease and muscle of the horse matches the artwork exactly. The horse is especially good and is a fantastic mix of both Frank Frazetta's and Jaroslaw's artistic ability. The join is really good and gives plenty of room for adhesive. A slight bit of filling will be needed to join part of the saddle decoration, but hey, we're model makers--when was the last time you made a model that didn't need filling...right?

The 'B' side was always going to be a problem for any sculptor, but thankfully Frank's detailed sketches came to Jaroslaw's aid once again.



The next largest piece of the kit is Death Dealer's left arm carrying the famous shield with the phoenix emblazoned on it. The detail of the shield is perfect and once more the join between the shoulder and the collar of the main part is perfect.





I suppose the most important piece of the kit is the helmet. Frazetta himself has painted this in several different ways in his own artworks and in most it is shrouded is shadow, giving it character and menace. Having access to his sketches paid dividends again. The sculpt perfectly matches what Frazetta designed for the helmet. Something that is not widely known is that Frank also toyed with the idea of having the character bareheaded and produced sketches of what he looked like. As a surprise for Kickstarter backers, Kabuki has produced an optional bareheaded accessory so you can, for the first time ever, make a version of Death Dealer who is not wearing the helmet.

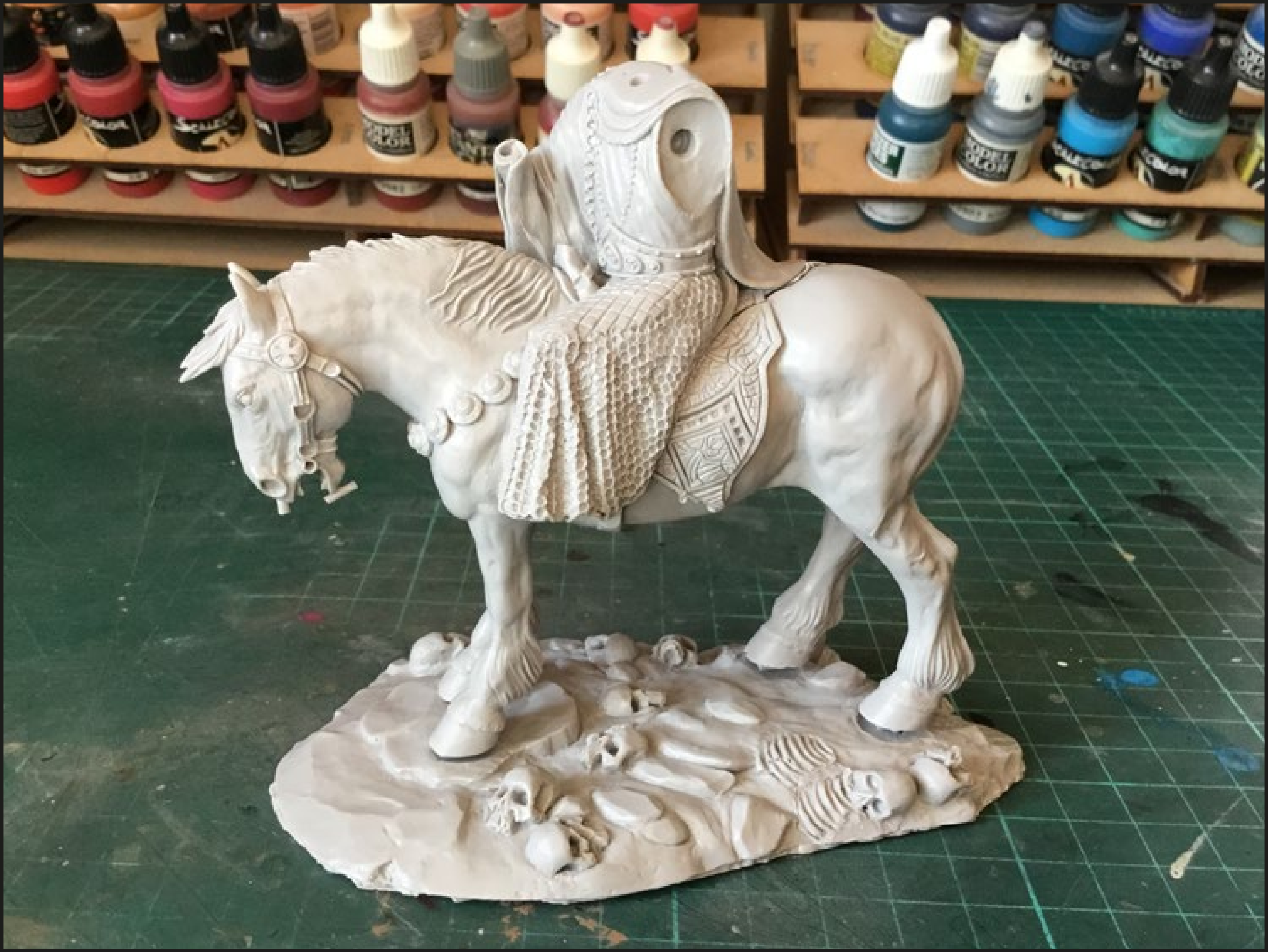
All the other parts match the attention to detail and the cast quality (thank you GRX from doing a first class job on this) of the main parts and where artistic license has had to be taken it has been done with respect to the original ideas and sketches made by Frank. There are some very fiddly parts (I did say it's not for the faint at heart), but the model is very well engineered to keep the difficult fixing of parts at a minimum.

Conclusion

As mentioned previously, I was eagerly anticipating the arrival of this miniature and was nervous that it might not live up to its billing, or my expectations. Hands down, Kabuki has done an excellent job of producing a miniature I have dreamed of painting for over twenty years. I love everything about this model. It's complex enough to keep me interested in the build and extremely well produced, so I know at the end of the build, I'll have a perfect canvas to set about trying to emulate the work of a true master of fantasy art…daunted…oh yes, but excited as well!

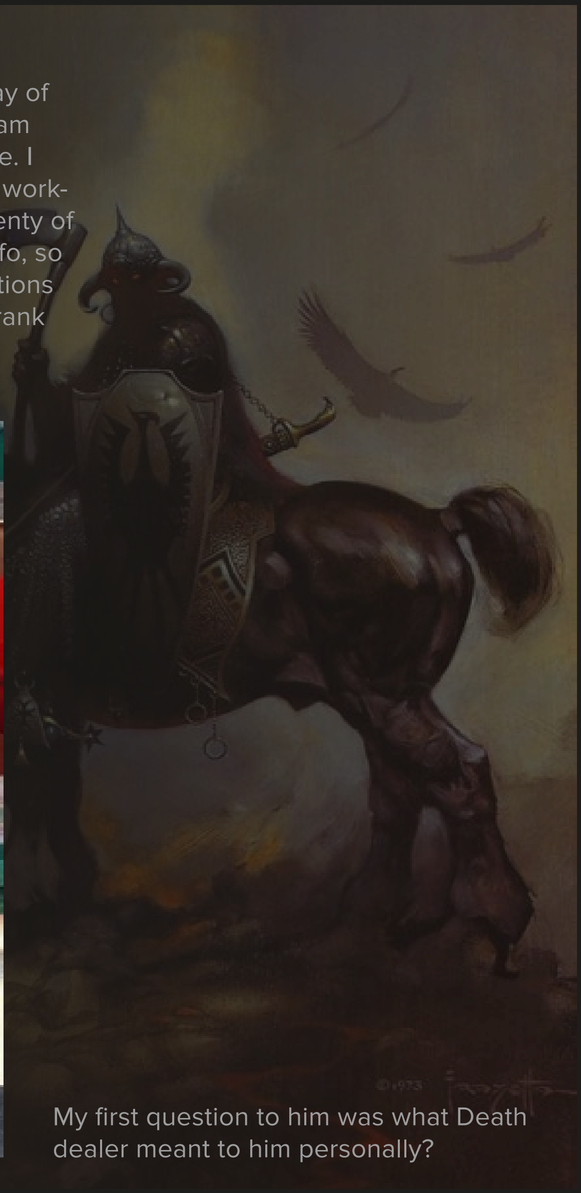
Kabuki are so confident of this sculpt that they have even done a photoshop overlay of their sculpt over the original artwork and the fit is almost perfect!

I would like to thank Rodolfo for making this miniature so well, making the dream I had of painting this now a reality.



Origin Story

Every main character needs an 'origins' story and Death Dealer is no different; I wanted to know how this miniature came about. I spoke to Rodolfo quite a lot when I first saw this miniature was going to be produced and since seeing the miniature and the excellent job the Kabuki team have done on this sculpt I decided to offer my assistance to them when creating the Kickstarter campaign; my way of actually showing how grateful I am that they produced this miniature. I must say it has been a pleasure working with them and I have had plenty of opportunity to speak with Rodolfo, so I decided to ask him a few questions about the mini and his love of Frank Frazetta's art.

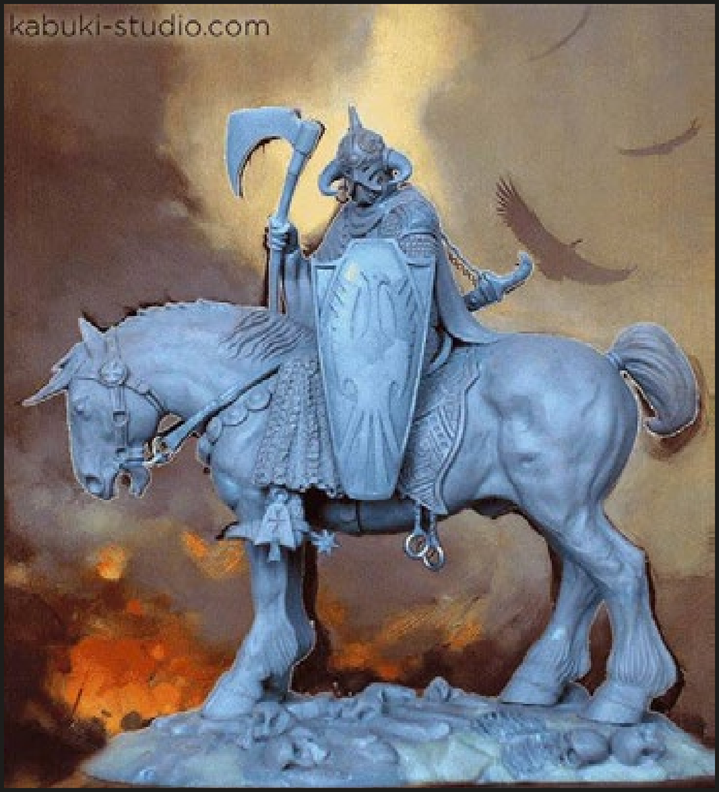


My first question to him was what Death dealer meant to him personally?

> It means a lot of things, it's one of the most loved fantasy characters in all my life, I always had a poster of that incredible artwork in my room when a kid and I tried more than once to re-create it by converting miniatures from various manufacturers. Now that personal dream came true thanks to my job! Indeed, the Death Dealer is one of my greatest challenges, as you will surely understand, to deal with a such a recognisable icon as this is not an easy task, but now I have my painted unit on the desk, thanks to Marc Masclans, so it's time to think about sharing this amazing piece with you all!

Next, I wanted to know how it's creation was first brought about?

> Last year I was planning to invest money and other resources in officially licensed items; I had a choice of 5 IPs and then picked up 3. One of them was Frank Frazetta and the Death Dealer. It's kind of only choice given the magnitude of the character in question... and yes! Death Dealer is just the first step in this collaboration with Frazetta Girls.

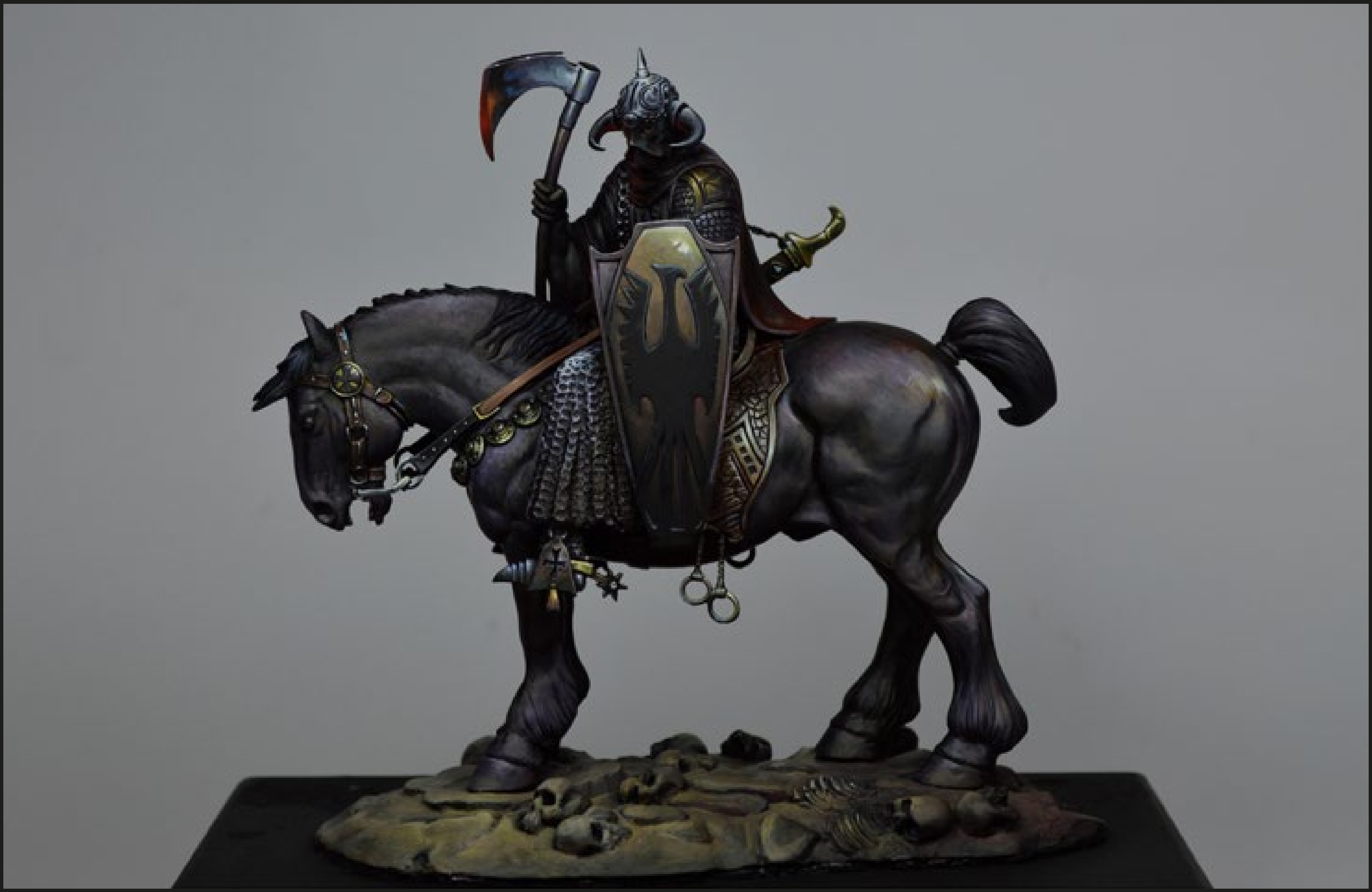


So, we have established the magnitude of having to recreate in the 3rd dimension, such an iconic character as that of Death Dealer and that working with Frazetta Girls enables Kabuki the added of see many of the unseen sketches done by Frank Frazetta when he was designing the character. The next question for Rodolfo was who to get to make the actual sculpture?

> Jaroslaw Smolka, better known as 'Jaz', is the most up to speed sculptor in Kabuki Studio creative team, having worked with us since 2007. He has sculpted countless model with me as art director and for a such challenging model as the Death Dealer was, I wanted the most accomplished artist.
> Jaz is not just a veteran member of our team, he's also a great artist who has a maniacal attention to detail (just like me), to be honest it took few seconds for me to decide he was the right guy for that job.

So, now the world has seen the sculpt and had a brief look at the artwork from Marc Masclans, I was interested in Rodolfo's, someone who has loved to artwork as much as I have over the years, what he thought of Marc's painted boxart version?

> Eh...guess what? It's freaking awesome as usual. Marc is one of the most professional painters on the market but also a true and complete artist, every time I give him a new boxart [to do], I learn something new about light and colour. This time he bested himself, not only for the top-notch quality, but because he got his right arm broken few days before finishing the studio paint job. He knew we were on a deadline to produce the artwork for the Kickstarter campaign and I was already desperate....and you know what Marc did? He finished the painting anyway!



PUTTY & PAINT

Memories

by Roman Lappat

PLUS

Website

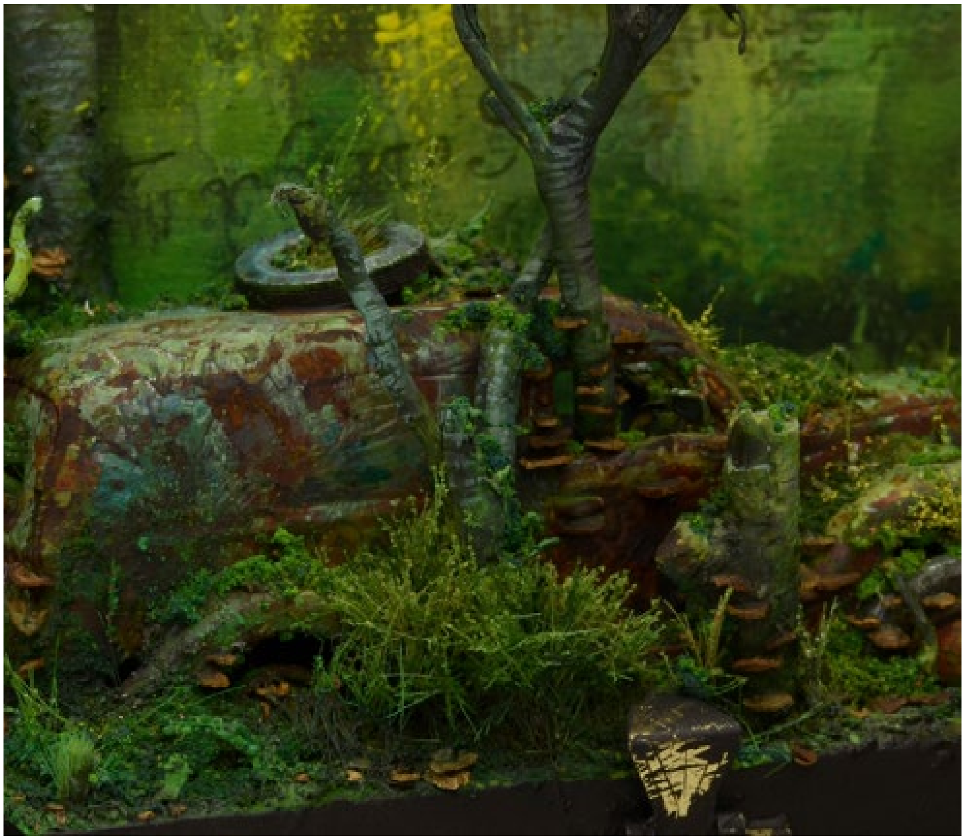
Memories are a thing of beauty. Life is full of good and bad memories, but all of what has happened has its reason — somewhere.

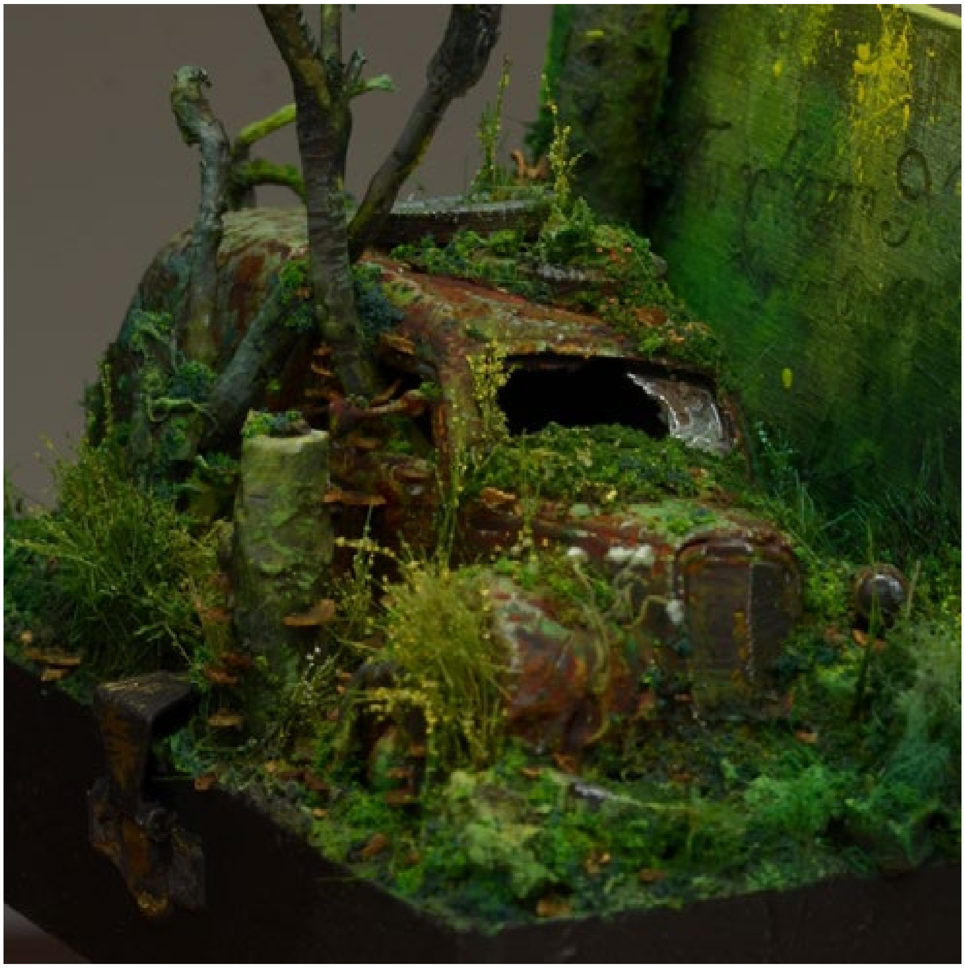
I find this saying very constantly taking influence in my life. During a weekend painting class in Sweden, a great person took us to a car graveyard in the forest with around 800 rusted and old cars there.

I was totally stunned. This is a good memory and I wanted to recreate this memory in this small scene as a gift to the friend who took us to this magical place.

Enjoy life, observe nature and keep on happy painting!

Roman





PUTTY & PAINT

Desert Wanderer

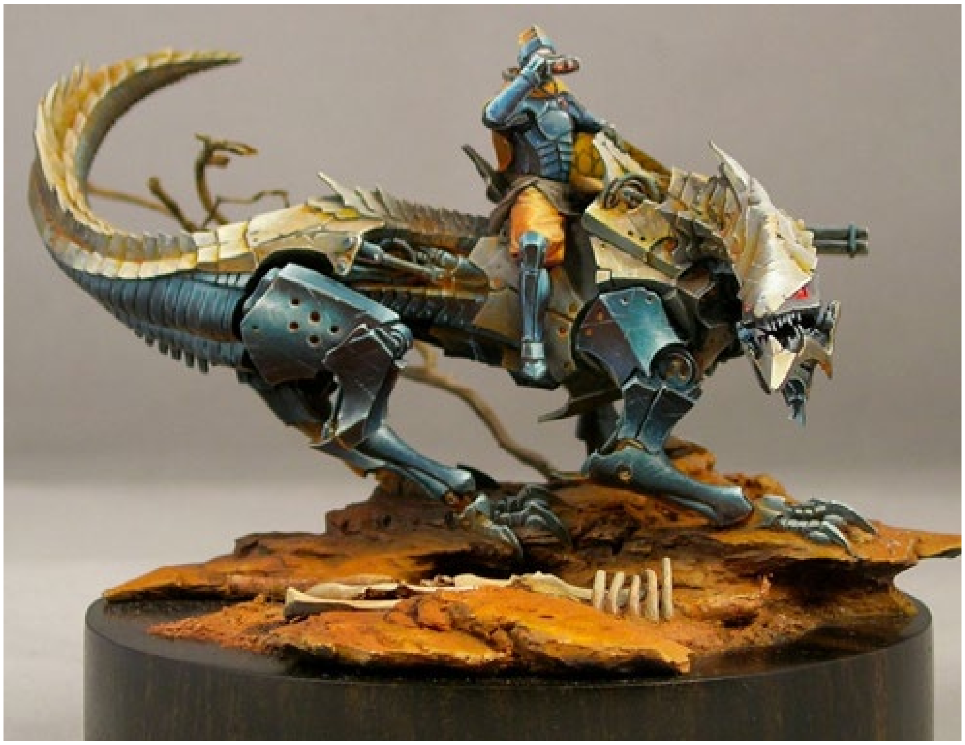
by David “althai” Diamondstone

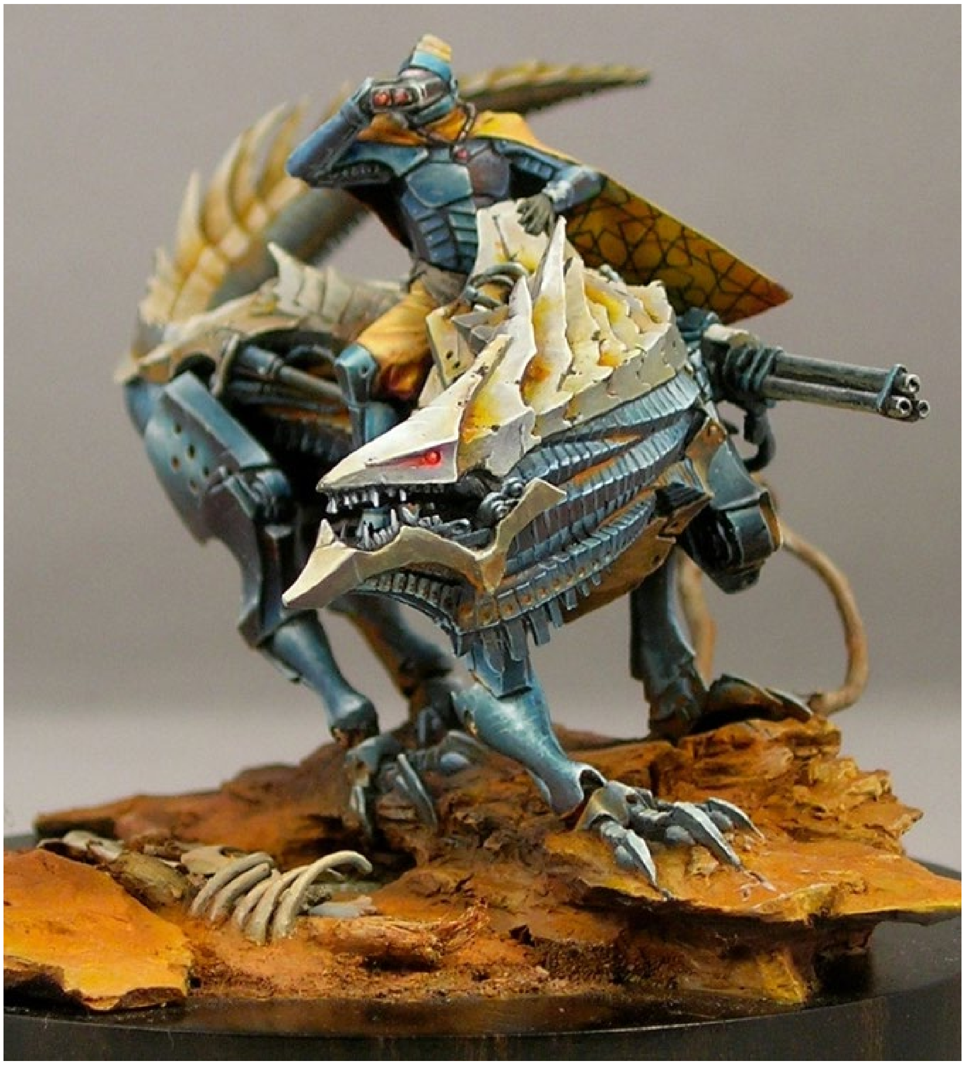
Website

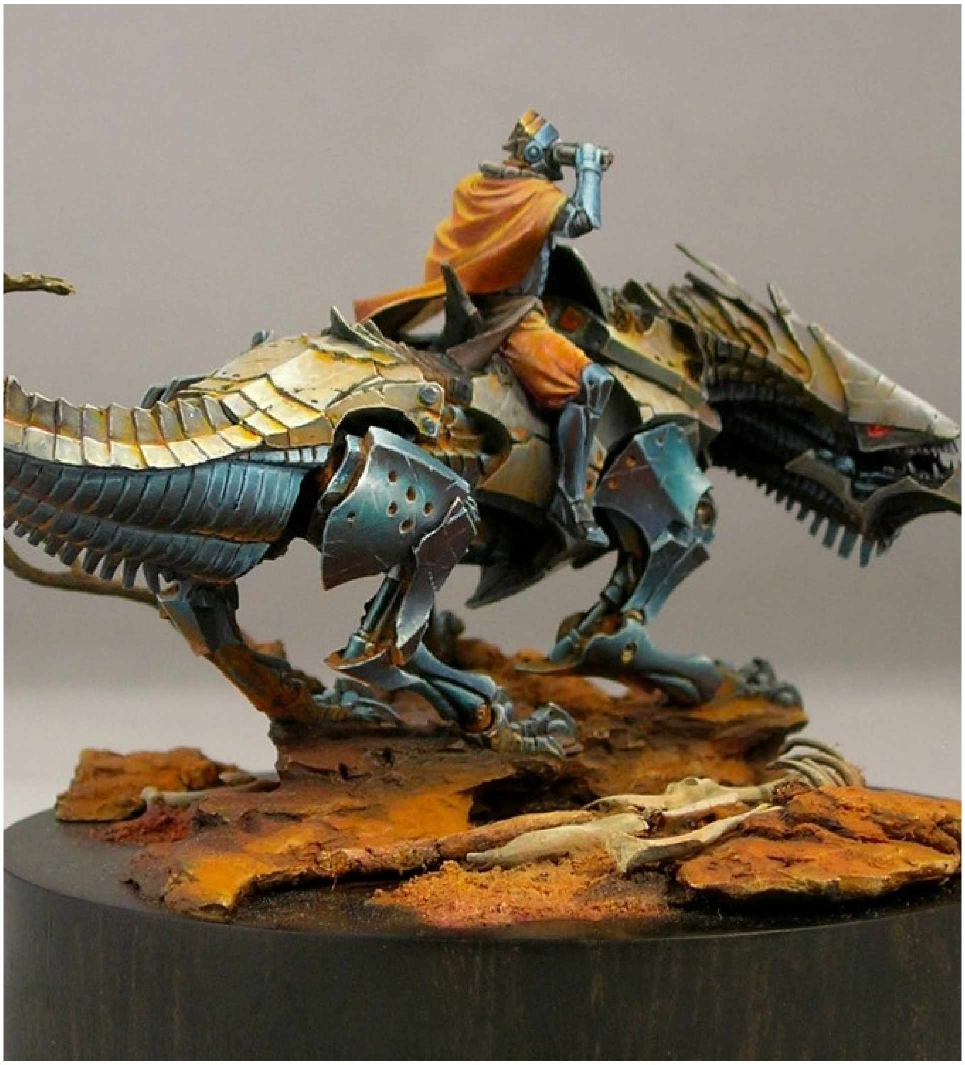
When I saw this miniature in the display case at GenCon a bit over a year ago, I knew instantly I needed to paint it. It’s such a cool, energetic sculpt and looks great from every angle, which I knew would make for fun painting. I did a small conversion on the rider, twisting his cape to give a better sense of motion, and adding binoculars to achieve a ‘lost in the wilderness’ feeling.

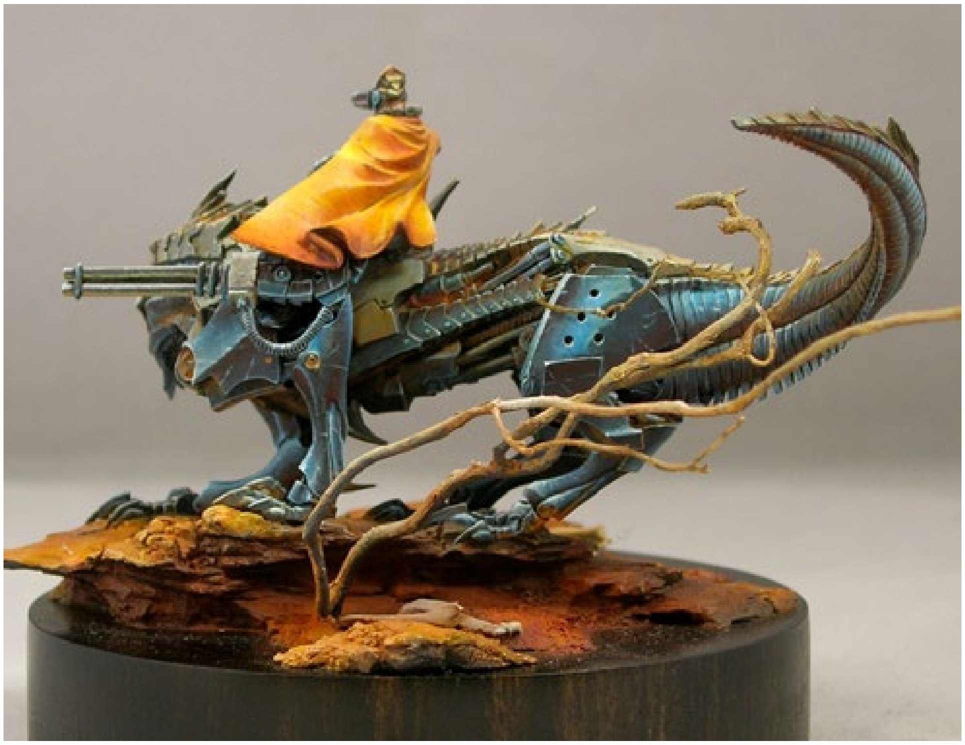
When I work on a miniature, there are three things I try to focus on: simple, limited colour schemes, textures, and lighting. In this miniature, I think the first two really come through. There are textures on every surface—dusty rock, scratched blue metal, chipped and scratched white paint, coarsely-woven fabric. For the colour scheme, I used a bunch of different oranges (including inks and pigments) and a bunch of different blues, with some neutral colours thrown in and just a hint of red. The result is a very focused colour scheme and I really like how it came out.

I started working on the miniature last September and by the end of October it was nearly complete. However, I continued to tweak things over the course of nearly a year. Since I wanted to enter a painting competition with it, I brought it to every painters’ meet-up I went to and asked for critiques. I think constructive









criticism is extremely important and is one of the best ways to improve your painting. I got a lot of useful suggestions this way.

The scariest part of the project was adding pigments to the joints of the dragon, which came from one of the critiques I received. I have one friend, in particular, who always tells me my miniatures need to be dirtier. In this case, he thought that a giant beast wandering through a desert would accumulate a lot of dust, and the blue metals were way too clean and didn't reflect that. I decided to add pigments to address this, but I was worried about going too far and taking my beautiful, high-contrast, vibrant blue metals and making them dull. By focusing the pigments in the crevices of the armour and leaving the large flat surfaces alone, I think I was able to strike a good balance.

You can find more images of this miniature, my thoughts on painting it and in-progress photos at my website: www.althaipaints.net.

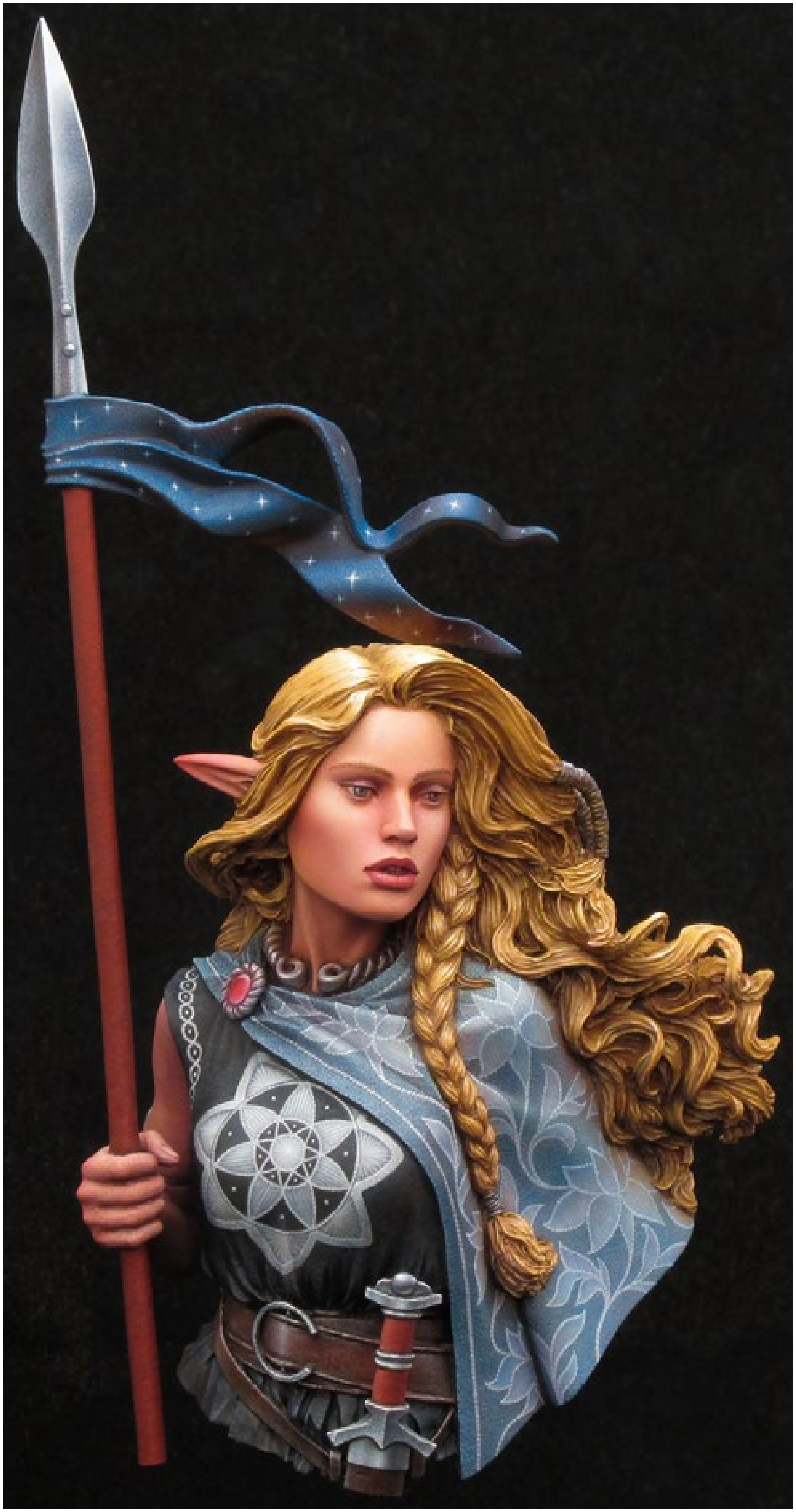
PUTTY & PAINT

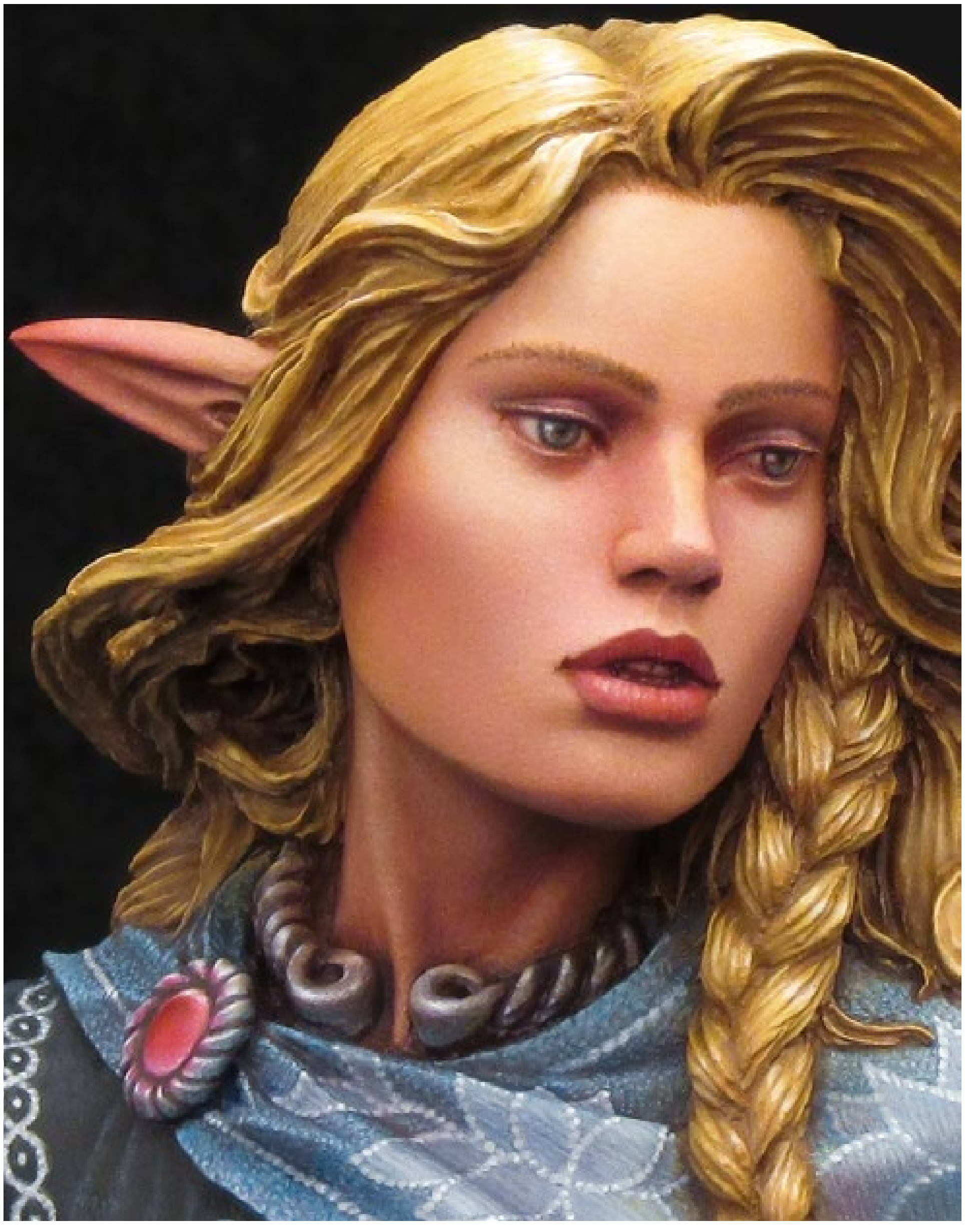
Dying light

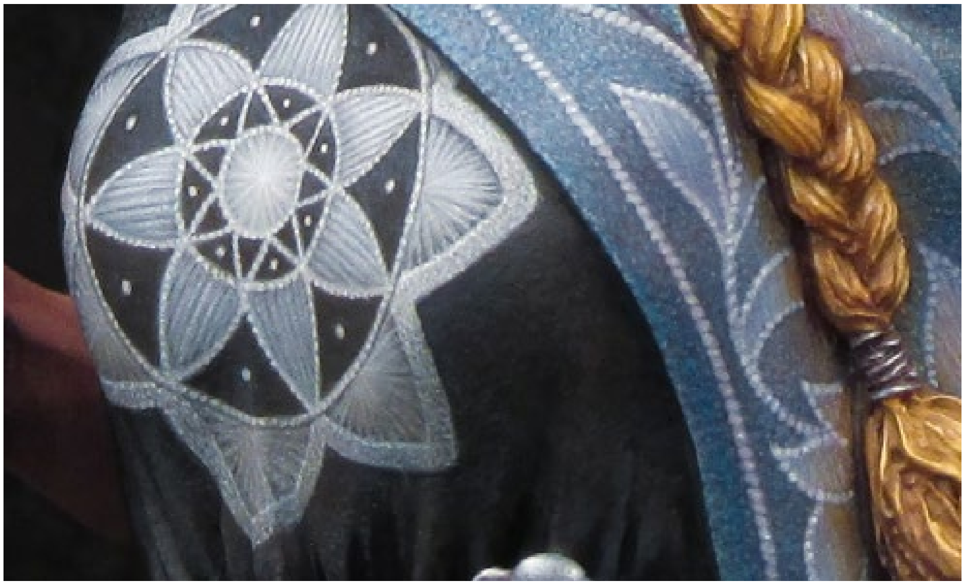
by Melnikov Ivan ‘Nakatan’

What is really surprising to me is amount of positive feedback on that girl. Almost every work of mine is a kind of experiment, but here I have not done anything REALLY new for me, except painting my very first bust. She is like that Lady Ayana figure back in 2012 - sometimes, I just cannot understand why some of my pieces are so popular. Anyway, I like how that elf girl come out in total and, of course, I`m really happy with all this attention she’s getting.

It looks like busts are hot now-a-days and I wanted to paint one for a really long time; but, I`m not really into historical themes and painting male faces. As most busts are WW2/medieval gritty guys, I switched to my other projects, unless...then I saw that Boudicca bust and the idea for the conversion came at first sight. I had some commissions at that time, but on the day I finished, I had the concept for the whole series of female busts. Why Warhammer Fantasy? Well, I love this world, I love fantasy, I love painting girls... And there are NOT so many girls in Warhammer! I think, this is a great way for me (as a former WHFB player) to say my goodbye to the gaming system and fantasy universe destroyed by Games Workshop... Also, this bust line gave me the strong point for conversion and some sculpting practice. Everyone is sculpting now, and I`m no exception.





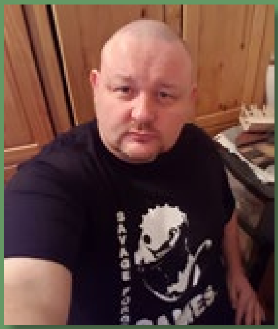


So, I hope it all goes right. I`m planning around 15 busts in the line. I'm currently working on the third of them (and thank you, Nuts Planet, for all the sweet girl busts - if I had to sculpt it all by myself... err, I do not want to think about it!). I have some unfinished 1/9 original sculpts in my hands. If you are interested in seeing them at all — just follow me on facebook or Patreon

Now I have to say a few words about painting and converting, right? As you can see, the conversion is very simple - back then, I was afraid to do more. In the painting, I used some motifs seen in Italian churches. The flag with shining stars is a kind of retrospective. I used that technique in one of my first commission models back in 2008. Airbrush was used for basecoating only – I`m not too good with that thing and prefer synthetic brushes. Sadly, I did not take any WIP pics, but you can easily see the conversion process of the next two girls of the series on my Patreon.

So, looks like that's all I have to say. I hope it was interesting to read.

Best regards, Ivan. See ya!



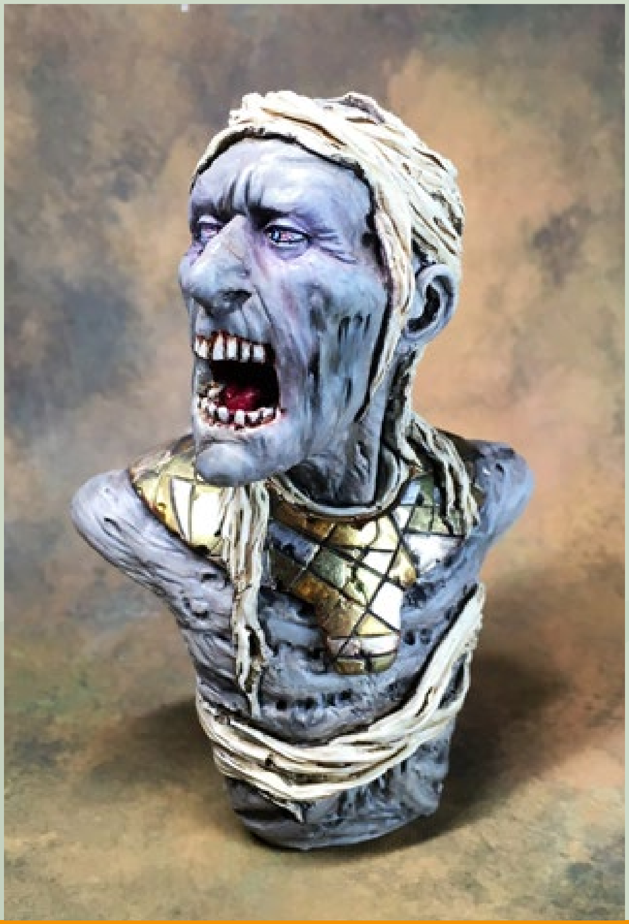
by **Norm Ealand**

Details

Price:	£25
Scale:	1:6th scale
Material:	Resin

Available from

Morning Star Miniatures



Ramesses Unbound

Morning Star
Miniatures
Sculpted by Jiver
1/6
www.morningstarminis.com
Made in Belgium

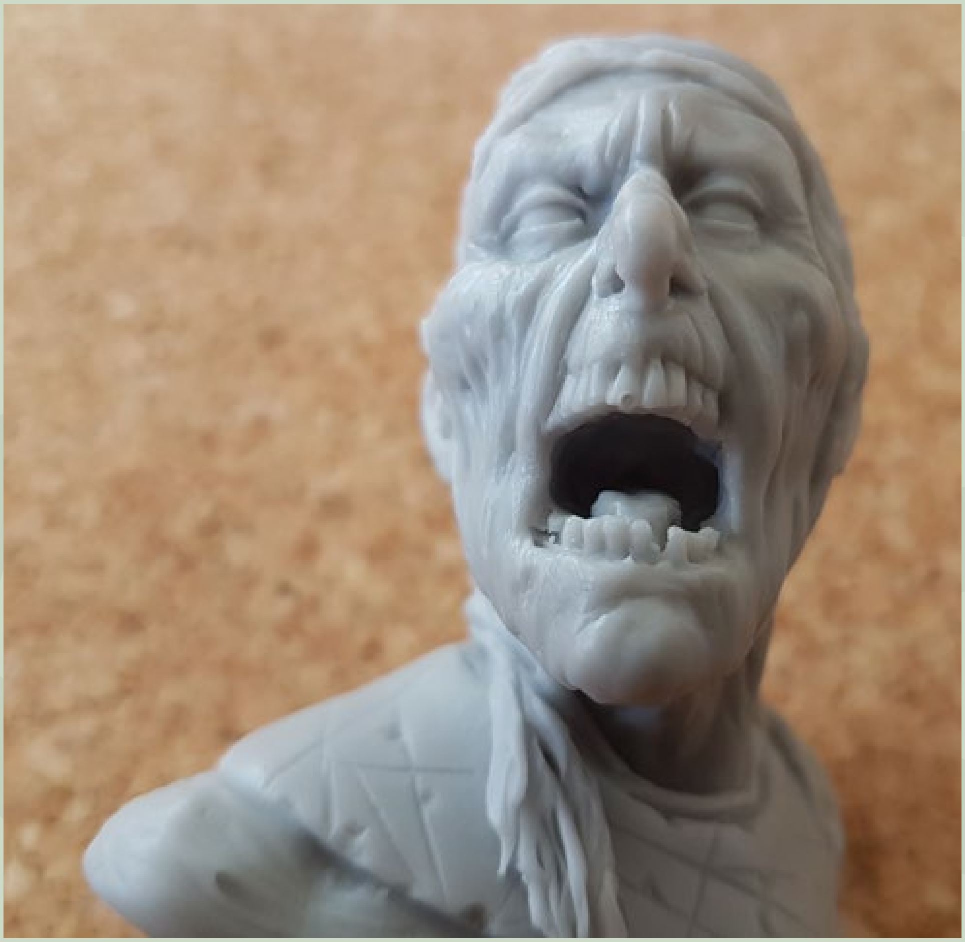
This product is supplied unassembled and unpainted.
Glue and paints not included, supplied without plinth.
THIS PRODUCT IS NOT A TOY. NOT INTENDED FOR USE BY PERSONS UNDER 14 YEARS. MODELS MAY HAVE SMALL AND/OR SHARP POINTS. MAY BE HARMFUL IF CHEWED OR SWALLOWED.

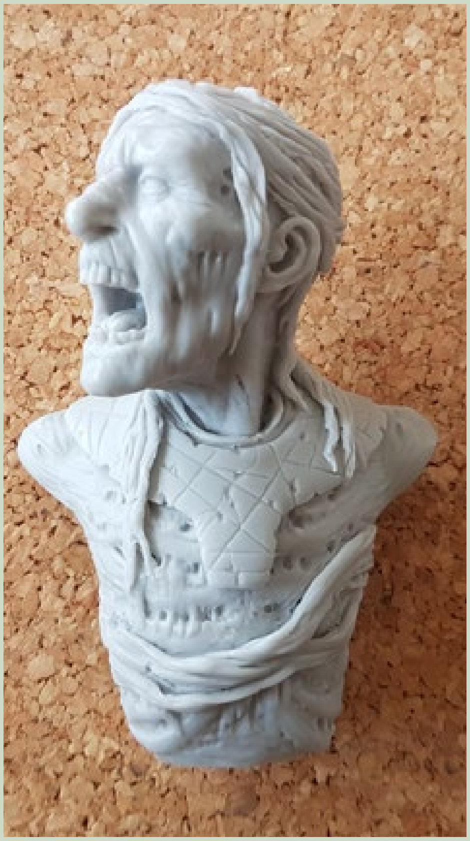
Ok, so here we have a bust from Morning Star Miniatures sculpted by Jiver. This one is called Ramsses Unbound. When I first saw this bust, I was very underwhelmed and initially I didn't think I could give it a decent review. However, when it arrived and I opened the box I was quite pleasantly surprised.

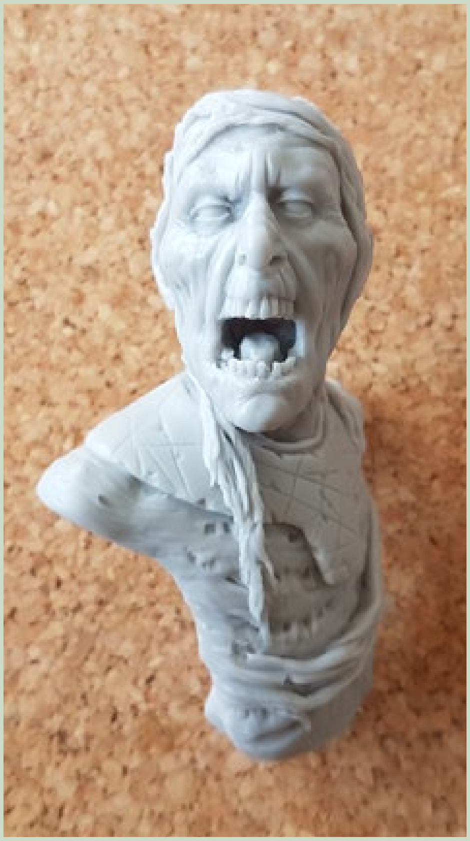
As I said, I was underwhelmed when I saw the pictures of the bust, as this just didn't stand out for me. I would have passed this by in a show or a store and not given it a second glance. There is nothing wrong with it at all, but it's just not my personal taste in topic. So when I was asked to review the bust, I was quite apprehensive. However, for that exact reason I thought I would review it, as I will look at it without bias. Reviewing models we like can often lead to a slight bias, so I agreed to review it.

Let's start right at the beginning with the box. This is a neat little 2 part box with glossy printed labels, which is always nice to see and suggests the company want their product to stand out on the shelf. I imagine it would over a plain box or a cast stuffed in a zip lock bag, which I've seen many times and it is not good to try and work out what is in the bag when looking for a nice model to work on.

When I looked inside the box, I saw a one piece bust that was quite a decent size; as it says above it is sculpted at 1/6 scale. Again, in hand I was quite underwhelmed by the topic of the piece and felt a little uneasy about doing the review. However, I took a closer look at the sculpt and it is actually sculpted quite well. The corpse of Ramesses II has risen from his tomb after being interred for many years, his skin withered with decay clinging to his rotting torso. This is a nicely sculpted part of the bust and painted well; it will scream zombie Pharaoh. The facial features, after some research, are not a million miles away from what Ramesses II actually looked like from facial reconstruction images I viewed. Well done to Jiver on the almost accurate replication of Ramesses II. The detail on the face is also pretty nice. The mouth is gaping open in a scream of anguish and torment, teeth buckled and some missing which shows the way to the back of the throat where you can see the features of the upper pallet and the opening to the throat. This is a great little touch to the sculpt. There are holes in the skin showing muscle structure and sinew under the decaying skin and to the rear of the head there are some nicely sculpted creases, which continue down the neck showing the skin has aged while being interred.







The bandages which have been sculpted are also nicely done. They look rank and rancid, rotted by time and soaked in whatever fluids leaked from the body while he lay being eaten by time. These wrappings will need some work when painting to make sure they capture the feel and the putridness of the decay to make this bust look and feel like Ramesses has just crawled from his grave.

The last detail is the golden collar around his neck. Pharaohs were always buried with crazy amounts of gold which is often found still pristine, but this collar will have been exposed to the same acid filled liquids that leaked from the skin and will be suitably tarnished when painted.

Over all, the atmosphere of the piece will come together when the bust is painted. It was lost on me initially, but on closer look this bust has the potential to be really nice.

I usually have a section in my reviews that find fault with whichever piece I am looking at, but this piece is 99% perfect. The only fault I found was a bubble on one of his teeth; this can either be filled or altered to look like decay. However this is not guaranteed to be on every model, so mentioning it was not imperative to the review. There are no mould lines at all, not one. The casting of this bust was perfect except for the tiny bubble I just mentioned.

To summarise, this bust I would say was very well produced and with such a small price tag of £25.00, it is a really good value.

Morning Star Miniatures have done very well with this piece and I wish them the best with their whole range.

If zombies are your thing, go check out the entire range of 1/6 scale busts, which you can find at the Morning Star Miniatures store online at www.morningstarminis.com

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10
WINSOR & NEWTON
Series7
FINEST

A Guide to Series7™

FINEST QUALITY KOLINSKY SABLE BRUSHES

WINSOR
&
NEWTON™

By *Terry Cowell*

Over the years our wonderful hobby has constantly evolved, with miniatures and busts becoming more detailed and complex. The selection and quality of paint ranges have increased and of course with the advent of social media, artist are sharing techniques and tips and we have seen huge advances in ability for serious artists around the globe.

As miniature artists become more aware of what constitutes good quality, companies are ever improving their products in order to match the increasingly high expectations. To keep up with increasingly high demands, companies continually strive to make that perfect product. The one that secures customer loyalty-- it's a constant merry-go-round and there is no avoiding it! Unless that perfect product was created in 1866 and was so exceptional that even now it doesn't need to evolve.

I decided to investigate Winsor and Newton Series 7 brushes last year after hearing several rumours at different times. For example, it was said that they had switched their manufacturing to a cheaper location in China; they had switched to an alternative source of sable and the species of weasel from which the hair was obtained was near extinction or simply, that fake Winsor & Newton brushes were being manufactured on the black market. I am very pleased to say that all the above rumours proved to be untrue.

The only rumour that had some basis of truth is that there was for a time a supply issue in the US caused by customs law. I won't go into detail on that, but you can Google it if you are interested.

During my investigation, I approached Winsor & Newton and I spoke with different departments including the headquarters, the Social Media department, the Brush Factory and Richard Llewellyn, the Operations Business Development Director at Winsor and Newton. They were completely open, transparent and really helpful in both answering my (annoyingly) blunt questions and providing me with information.

By Appointment to
HRH The Prince of Wales
Manufacturers of Artists' Materials
Winsor & Newton
London

The Royal Warrant

The Royal Warrant

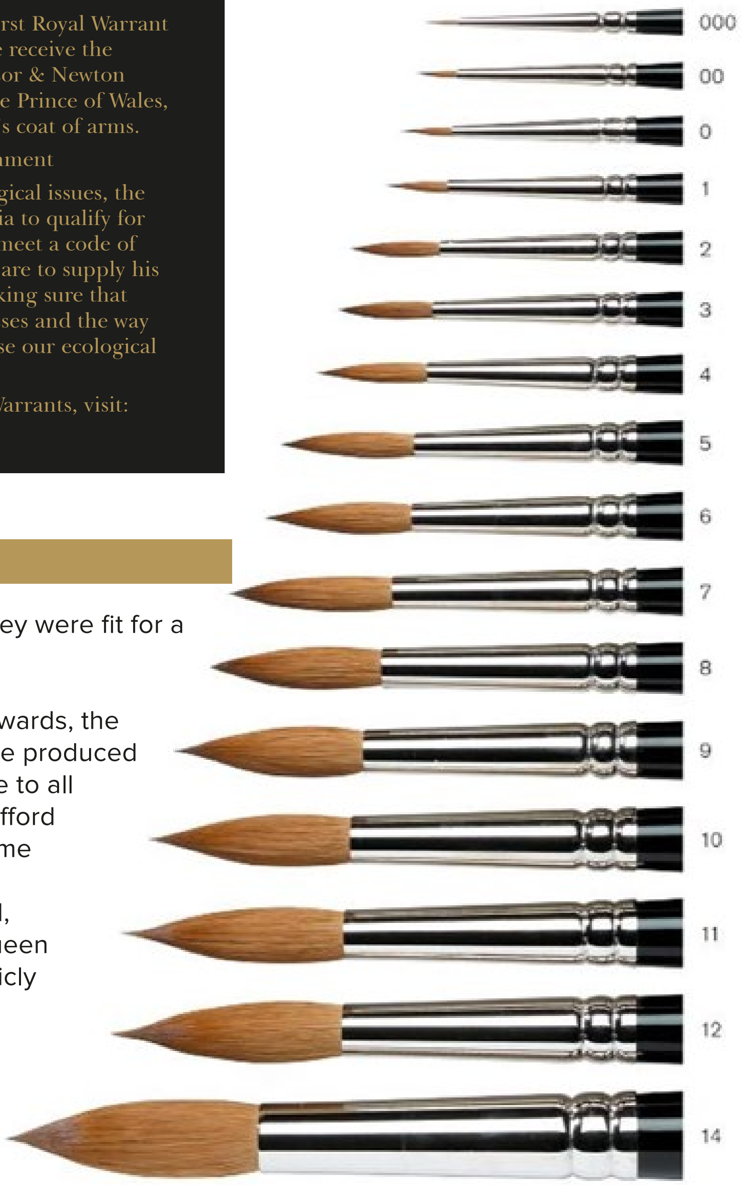
Winsor & Newton were granted its first Royal Warrant by Queen Victoria in 1841, and have receive the endorsement ever since. Today Winsor & Newton remains by Appointment to HRH the Prince of Wales, and may display the Prince of Wales's coat of arms.

The Prince of Wales and the Environment

Known for his commitment to ecological issues, the Prince of Wales has additional criteria to qualify for his Warrant, asking that companies meet a code of good environmental practice if they are to supply his Household. We are dedicated to making sure that our materials, manufacturing processes and the way we communicate with artists minimise our ecological impact.

For more information about Royal Warrants, visit:

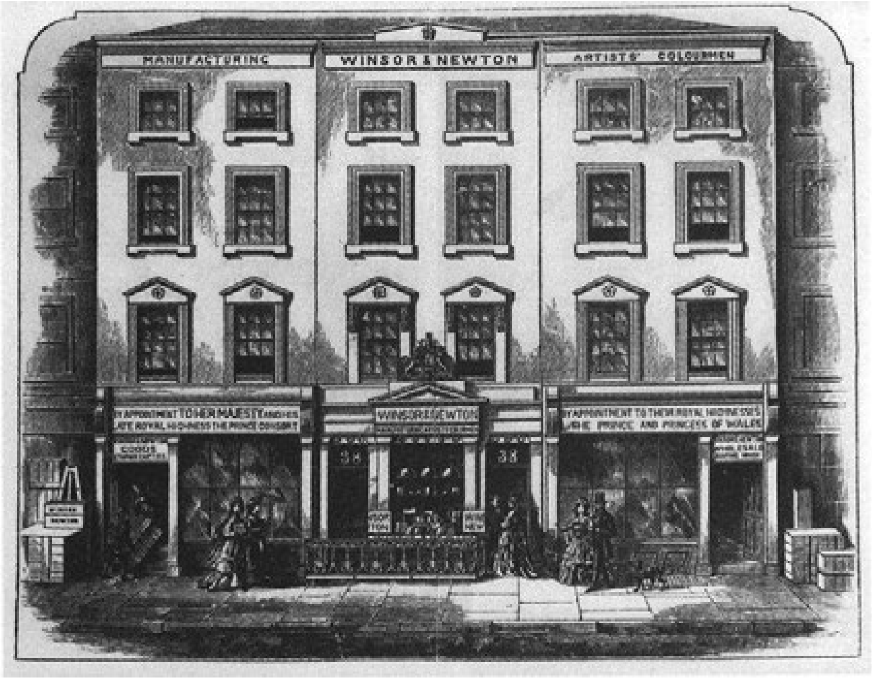
www.royalwarrant.org



The Beginning

In 1832, Henry Newton and William Winsor established the company as manufacturers of fine art products with its headquarters in London. They quickly became well known and gained a reputation for their superior quality. In 1866 Queen Victoria personally instructed them to produce the finest Kolinsky sable possible; she specified that they were to be created in her preferred size 7. The resulting creation became known as the 'Series 7' but this also became indicative of the very best of brush making standards and carried a royal endorsement that the product was of the highest calibre. After all, they were fit for a queen!

From that point onwards, the Series 7 range were produced and made available to all artists who could afford them, using the same quality benchmark demanded by HRH, although unlike Queen Victoria's, the publicly available Series 7 don't have ivory handles and silver ferrules!



The Series 7 benchmark

In summary, the Winsor & Newton Series 7 benchmark defines 3 essential qualities.

- » Point: The brush should come to a crisp point and should maintain that point during use.
- » Snap and spring: The brush should snap crisply back into shape with the right degree of spring. This assists the artist with control and helps sustain the right give and take balance between the brush and the painting surface.
- » Flow control: The colour medium flows evenly and consistently from the point. The belly of the brush should allow the artist to lay down flowing gestural strokes of colour.

What makes a Series 7 brush?

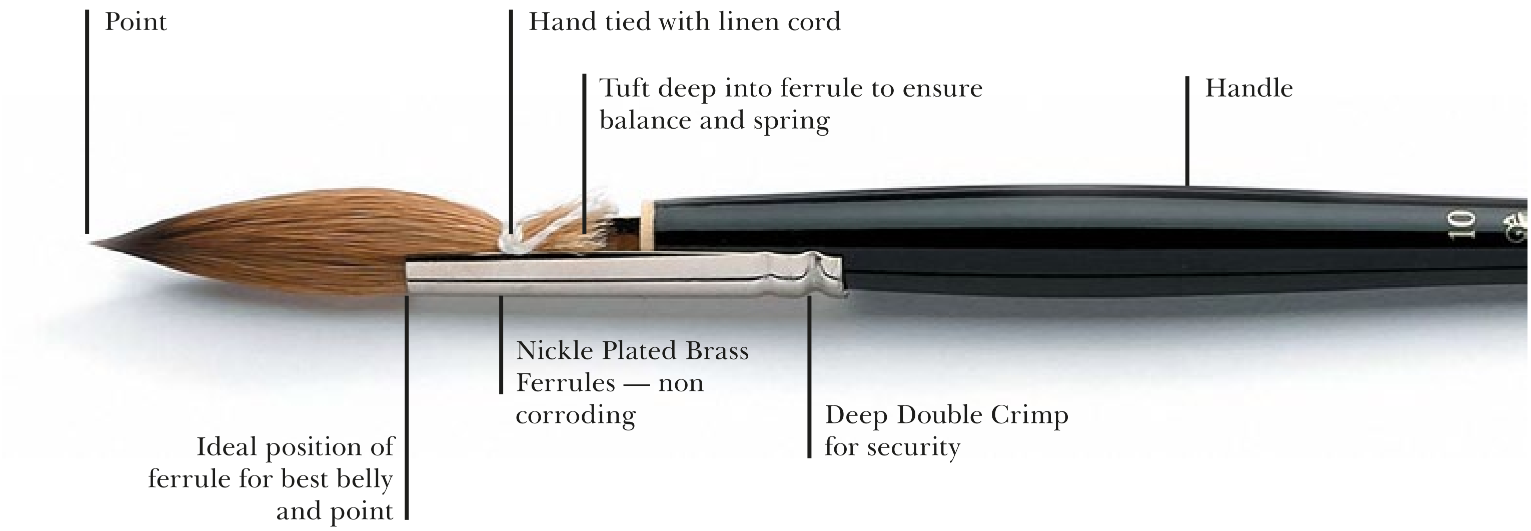
To better explain, I will outline the basic structure of a paint brush. Every brush consists of 3 components. The handle, some bristles and a ferrule, which joins the bristles and the handle. The bristles can then be considered in 3 parts. The section below the handle which is crimped in place by the ferrule is referred to as the 'heel'. The main body of the bristles used for containing painting medium is the 'belly' and the point of the brush is strangely referred to as the 'toe'.

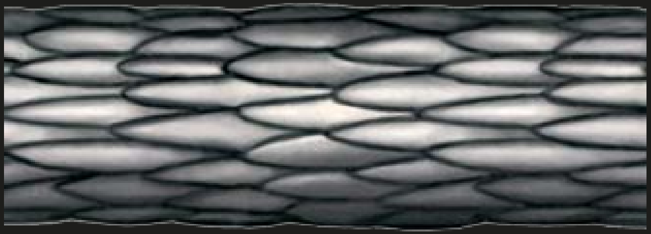
Genuine sable brushes use a specific kind of hair for the bristles, but Series 7 is far more specific. They only utilize the tail hair of the Siberian Weasel (Mustela Sibirica). Only this tail hair is true Kolinsky sable. It's important to note this fact, since Kolinsky has become a commonly used descriptive for many ordinary brushes.

This tail hair when magnified will reveal that it's made up of tiny little scales that overlap and increase the volume of each individual strand. This is great for the weasel as it helps the animal stay warm and dry in harsh winter conditions by trapping moisture. It's also perfect for the artist, as it increases the capacity and retention of the Series 7 (thank you Mr. Weasel).

This explains part of what makes Series 7 so exclusive. While hair selection is a vital part of the overall process, it is by all means only the beginning. Winsor & Newton are equally particular about the preparation and manufacturing, which I will explain later on in the article.

Technical Anatomy of a ***Series 7***™ *brush*


Point
Hand tied with linen cord
Tuft deep into ferrule to ensure balance and spring
Handle
10
Nickle Plated Brass Ferrules — non corroding
Deep Double Crimp for security
Ideal position of ferrule for best belly and point



Individual hair showing scales which keep the animal dry and warm in the extreme winters of this region.

Each hair is covered in tiny overlapping scales. These increase the surface area, trapping any moisture. For painting, this unique large surface area is the first characteristic which makes sable the perfect brush hair. When grouped within the brush head, these millions of scales draw up copious amounts of water colour, resulting in the large 'carrying capacity' unique to sable.

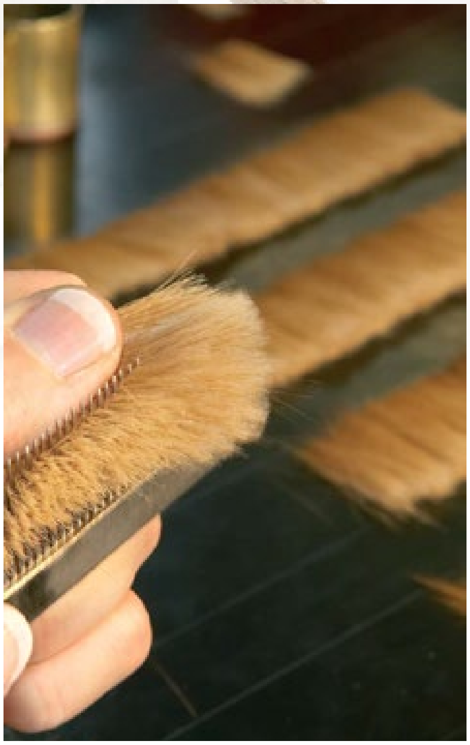
Series 7. Meet the family

While figure painters are primarily concerned with sizes 0, 1 and 2, it is good to remember we are only a fraction of the Series 7 consumer base. They cater to all artists and produce 13 sizes going from minute 000 up to size 10. In addition, they will also produce sizes 11, 12 and 14 in limited numbers. The reason behind the limit on these is that they will only produce them when the correct hair which is sufficient in quality and length becomes available. They refuse to compromise the standards set in 1866, regardless of demand.

In addition to the above range, the Series 7 is also produced in miniature sizes. Note that miniature (in this instance) refers to the bristle length and not an indication that this is the correct brush for miniature painters (I made the mistake of submitting a birthday request to family members without pointing this out, so I learned the hard way).

Creating a Series 7

After selecting the highest quality hair, it is then examined rigorously to ensure only the best of the best is used. Typically, this would mean the strongest hair with the maximum amount of spring. The selected hair is then meticulously cleaned, undergoing various processes that avoid the use of chemicals or detergents. One such process is called tumbling.



Following on from the cleaning stage is another sorting process. Hair is graded once more to select the hair with the required standard of spring.

Winsor & Newton point out that it is the strength of the filaments that determine excellent control of a brush head and ensures that a point continually reforms.

Hair that is broken, blunted or damaged does not get past this stage of selection. The successful hair is then combed and separated into groups of specific hair lengths by skilled staff referred to as dressers.

There is another cleaning stage and once this is done the hair is straightened and then rested to make certain the hair retains the desired spring and point.

These strict tried and tested methods have been successful for over 150 years and carried out in a gentle fashion to minimise damage to the hair.

Following the period of rest, the dressers continue to comb and grade the hair until all the different length groups contain an equally high standard of hair. Depending on the brush size, up to 7 different hair lengths can be mixed together until the perfect size and shape is acquired. This process is referred to as 'taper dressing.' On completion of the taper dressing, the sorted hair mixtures are individually wrapped in small packets using acid free paper to further protect the hair. The packets are then forwarded on to the brush maker.

The Brush Maker

The brush maker will carefully select the correct amount of hair that is needed for the given requirements and it is then tied using simple cotton thread. The tied hair is then gently twisted and rolled between the fingers of the brush maker to attain the perfect dome shape. Getting this right is considered critical to the performance of the brush and so manipulating the hair in this way requires skill and patience. It has to be perfect which means a wide belly and elongated tip. If it is considered to be flat or too rounded it will not pass the quality inspection. Brush makers trusted with this role are required to have many years of experience before working on the Series 7.

Final assembly and testing stages

The tied hair is slotted into the seamless nickel ferrule and glued into the correct position. The brush is inspected once again for any blunts. Determined not to allow anything less than perfect, this laborious process is done by hand and every hair is analysed under magnification. Winsor & Newton explained that a perfect brush with unbroken hair when held to the light will reveal the finest of tips.

The handle is crimped in place and the brush is complete. Winsor & Newton obviously take enormous pride in their work and to make absolutely certain the quality is exactly what they expect. The brush is then passed to the most experienced master brush makers who are charged with the final quality test, referred to as wet point testing. Each brush is put through its paces individually. The master brush maker will dip it in water and scroll it along

watercolour paper. Any brushes that split are rechecked under magnification. The offending blunt or twisted hair is then removed before testing once again. If they fail a second time the brush is rejected! While it is recognised to be a time consuming process requiring a high level of skill and expertise, it is regarded as the only certain way to certify that the brush performance is flawless.

At last, Winsor & Newton are happy to allow the beautifully crafted brush to belong to the Series 7 family. The brush head is lightly gummed and a brush head protector is added to protect it during transit. Winsor & Newton are so proud of their Series 7 product that if you buy one of the larger brushes a tag is included within the box identifying the name of the brush maker as a further seal of quality assurance.

Series 7 useful tips

If you want to test a Series 7 brush, dip it into clean water ensuring the complete brush hair is wet, remove it from the water and give it a shake or flick and the brush will return to the desired shape. When painting with your Series 7, drain excess colour back into your palette and while doing so gently twist your brush to encourage the desired point.

Winsor & Newton are confident that the exceptional quality of their brushes ensures you will be able to achieve a line that is as fine with a number 10 as it is with a 0 size. The point is the essential acquisition and the reason for a larger brush is for an increased reservoir of colour. The additional capacity does not deter the quality of the brush.

Series 7, if washed and dried carefully can literally last a lifetime. A Series 7 brush was recovered from the wreckage of the Titanic and was said to have been in a condition comparable to a new brush. Winsor & Newton explained that when a brush is in constant use the lifespan would naturally be shorter, but even so the rigorous quality testing ensures that you have a brush designed to outlast lesser quality brushes.

WINSOR & NEWTON™

Cleaning and care tips

- Always clean your brush at the end of a painting session.
- Never leave your brushes soaking in water.
- Never rest them on their heads.
- Always reshape the head after cleaning.

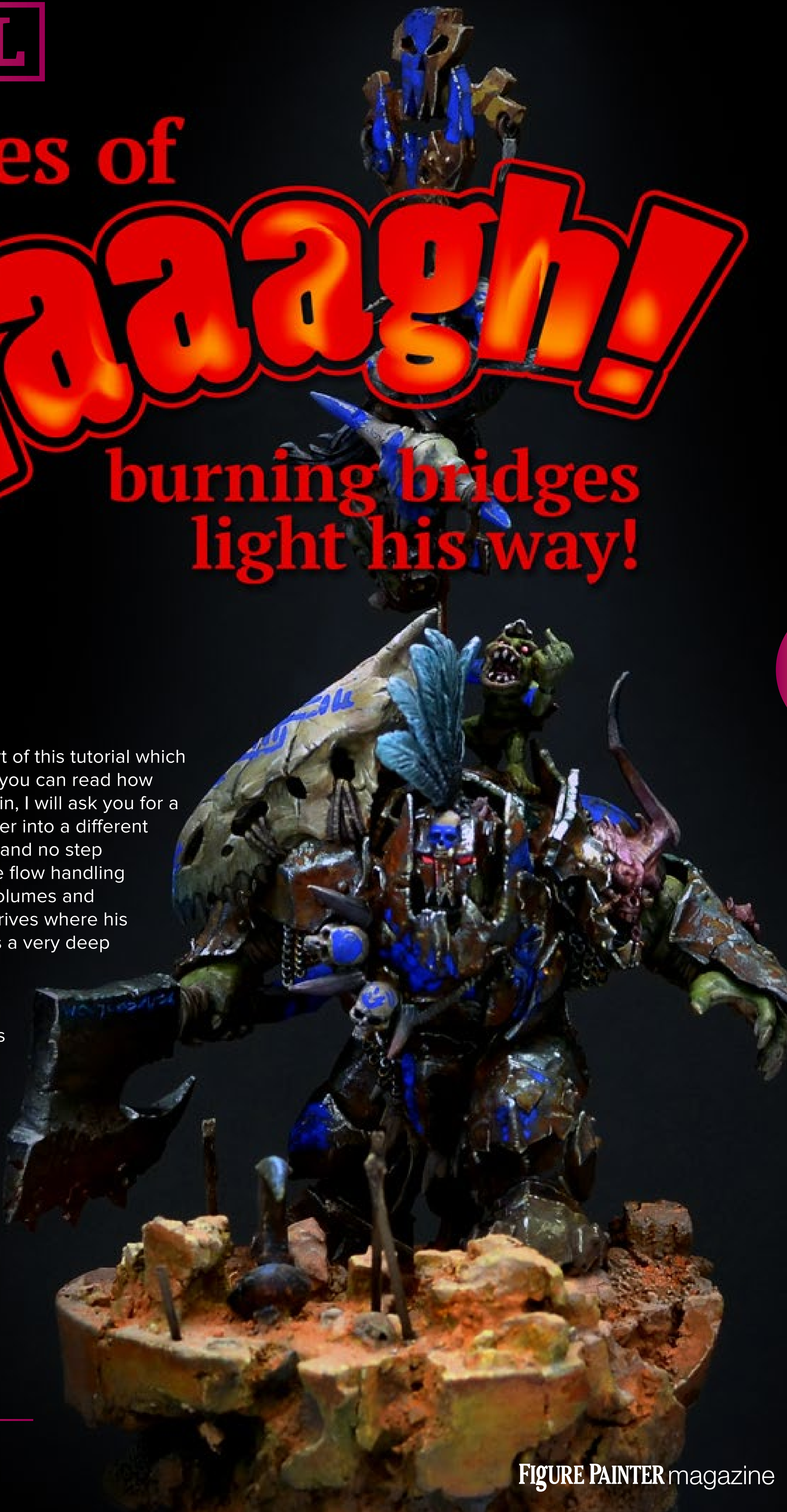
Final Thoughts

Thinking back on some of the rumours discussed earlier, I hope that by exploring Winsor & Newton with you it removes any doubts as it did for me. I asked Richard Llewellyn if Series 7 were manufactured anywhere else in the world and he confirmed that all Series 7 are manufactured in Lowestoft, UK. I also asked if there was a possibility that Series 7 could be cheaply replicated and sold on sites like Ebay. I agreed with his response and particularly in light of the insight I now have into the Series 7 production process that any attempts to replicate Series 7 would be extremely difficult and most likely result in a substandard product. My own Google research has confirmed that the Siberian Weasel (Mustela Sibirica) is not extinct or even on the endangered species list.

My own views on Series 7 were decided long before deciding to write this article. Like many others, I have tried a range of different brushes and it is my own personal opinion that Winsor & Newton Series 7 is the best brush a miniature painter can buy. I recognise that there are alternatives out there and some of the recently released brushes offer excellent value. Series 7 are more expensive, but I personally feel they live up to the accountability the price tag requires. Winsor & Newton spend more time preparing their hair than my friend Luke Wilson does and that seals the deal for me!

TUTORIAL

In times of Waaagh! burning bridges light his way!



Welcome to the jungle!

We hope you enjoyed the first part of this tutorial which was in the last issue of FPM; now you can read how Roman finishes his miniature. Again, I will ask you for a little bit of commitment and to enter into a different approach to painting—no recipes and no step driven process; just an artist in the flow handling colors, highlights and shadows, volumes and textures in real time. Finally, he arrives where his sensations take him. This requires a very deep knowledge of techniques and colour theory.

No more words from me—now it is Roman's turn.

Introduction by Davide Rainone

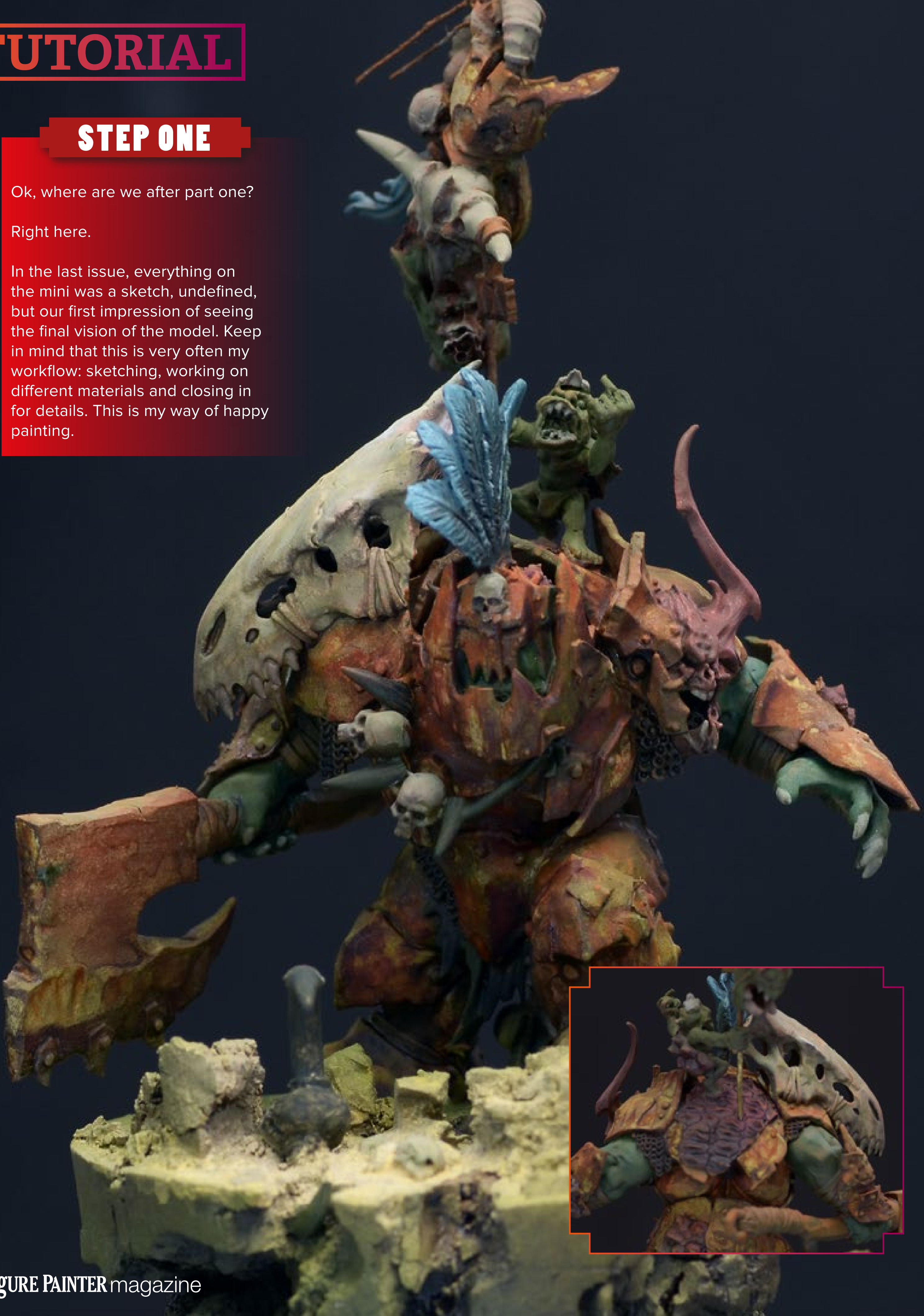
by Roman Lappat

STEP ONE

Ok, where are we after part one?

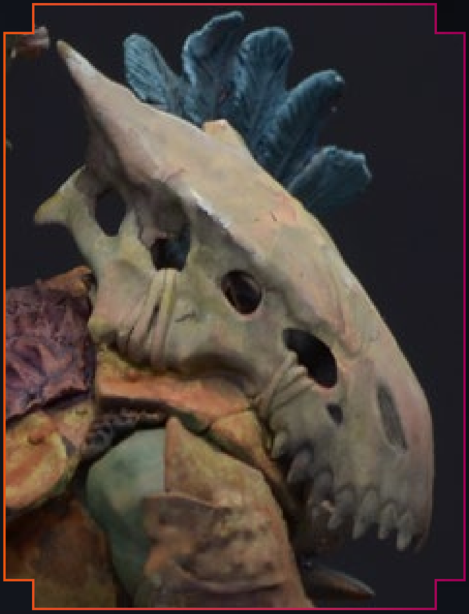
Right here.

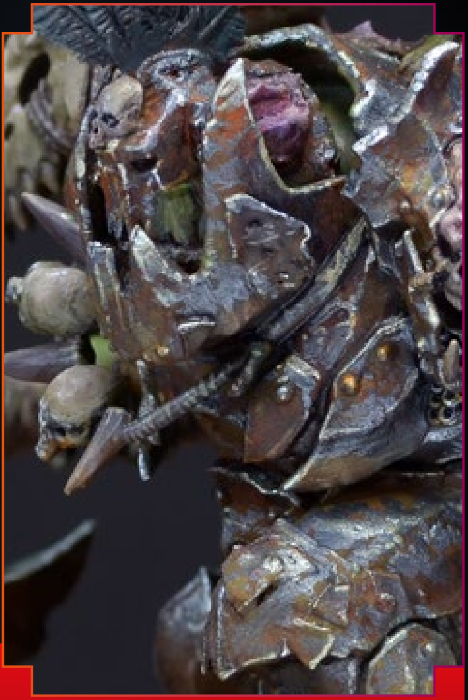
In the last issue, everything on the mini was a sketch, undefined, but our first impression of seeing the final vision of the model. Keep in mind that this is very often my workflow: sketching, working on different materials and closing in for details. This is my way of happy painting.



STEP TWO

Already if you look closer at such a sketch, the material can tell you what effect you want to increase. For example on the dragon's skull, I am already able to see how the desaturated shadows can look if I increase them using the same tones. I also like the colour play, what the wet in wet sketching achieved to show us where we want the miniature to finally end.



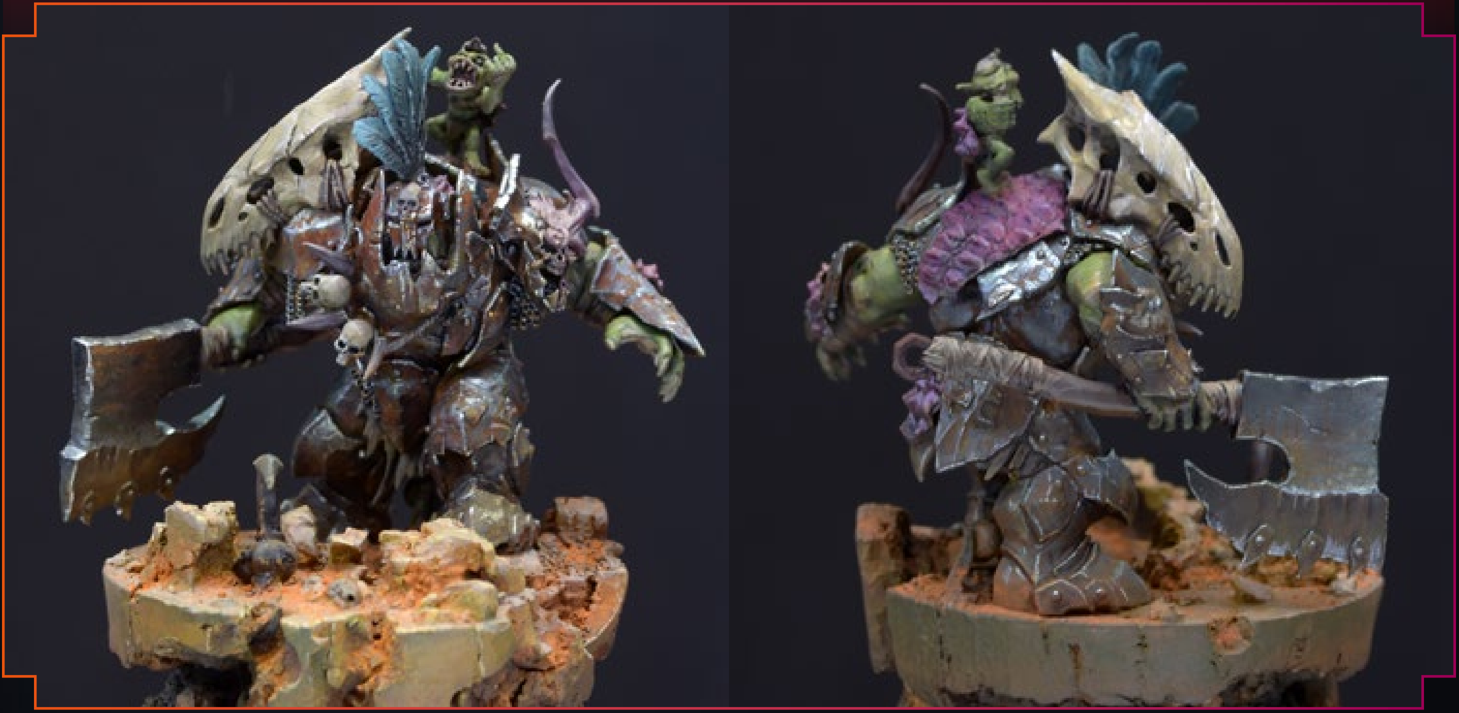


STEP THREE

First off, I took a moment to breathe and look at the model and decide how to proceed from now on. The biggest impact on my emotions was the fact that everything looks too rusty. I still wanted to use a lot of the rust effects, but I also wanted it looking like battle-worn orcish armour. This drew my eye as it is one of the biggest surfaces on the model and if I do not gain control of it, I will never be happy with the rest.

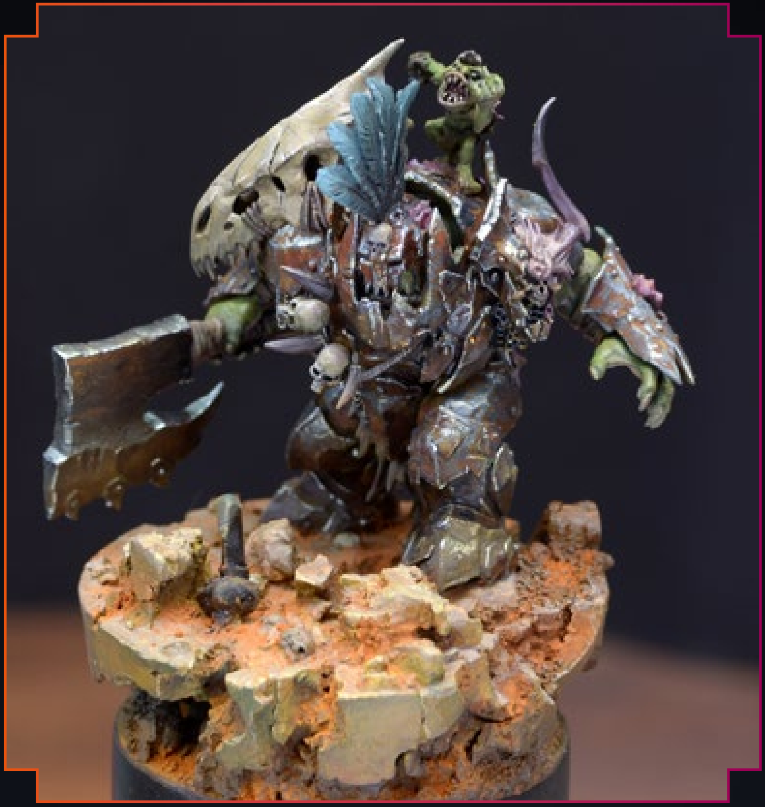
I used Scale75's Cobalt Alchemy with a drop of black to throw on some metal to the armour part. After that, I used it pure as it is a blueish bright metallic colour. I was mainly aiming for surfaces that point to the zenithal light source or edges. In this case, the blue hue from the Cobalt Alchemy can represent the reflection of the sky.

I also added a more saturated green to the skin to prepare for highlights after the first initial wet in wet sketch. I did the same to the Lichee skin and the blues of the feathers. I also worked a little bit more on the skulls with highlighting, preparing them for more definition. If you look close enough, the saturation is building up again, but still in a sketched appearance.



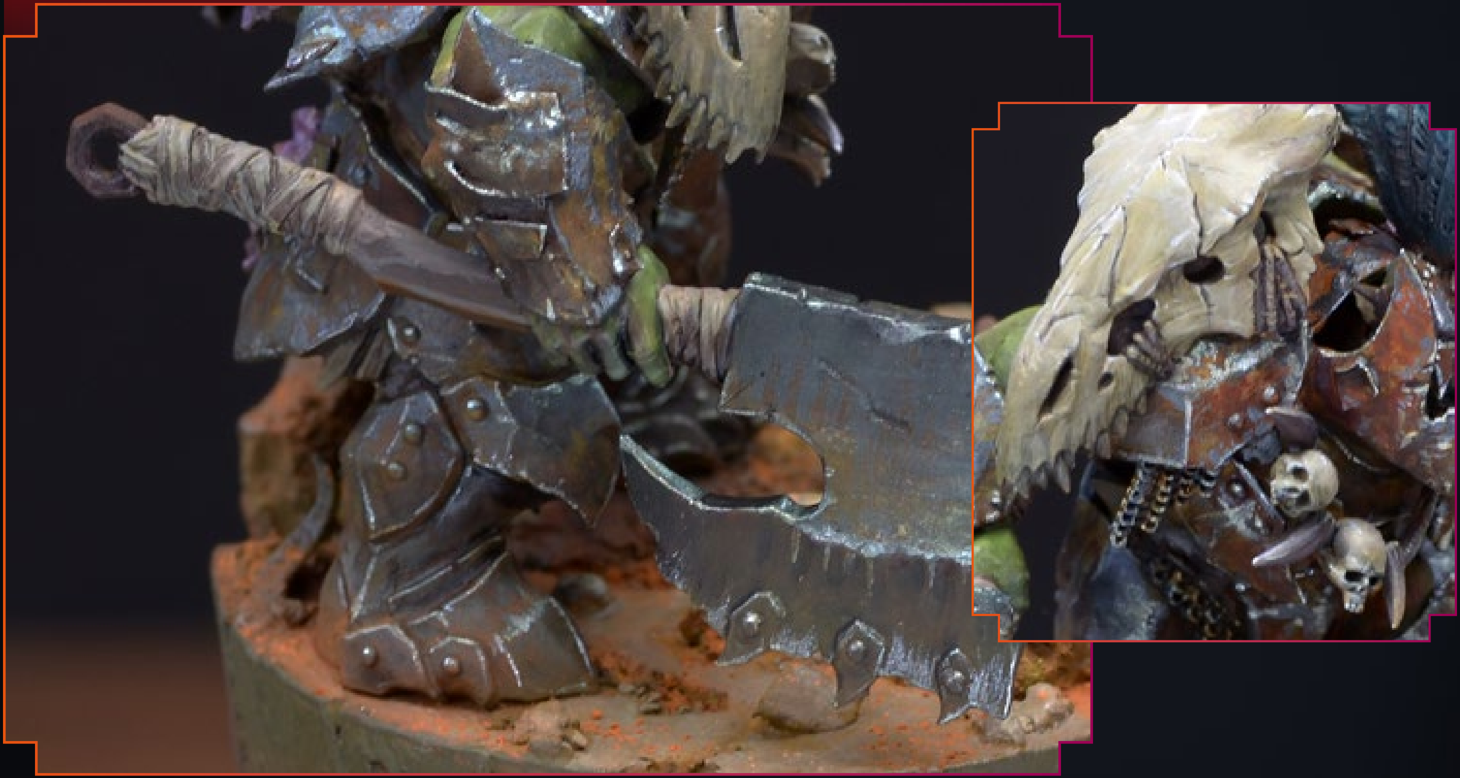
STEP FOUR

I did not like how the base stage was at this point, so I painted some brighter highlights here and there, before I went all crazy with some orange pigments.



STEP FIVE

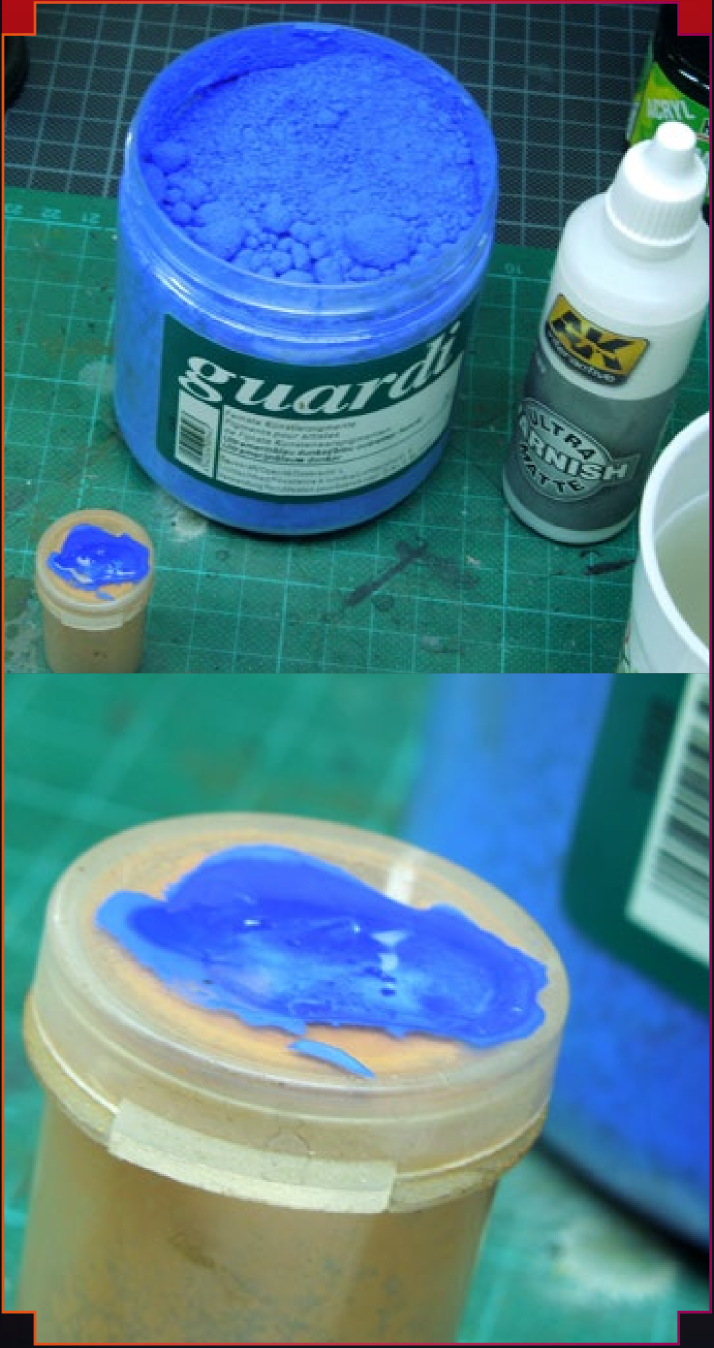
It was a lot of fun to work with the textured rust below the metals and I took care not to paint all over it again. I tried to make it look really rusty, but at the same time still functional.



STEP SIX

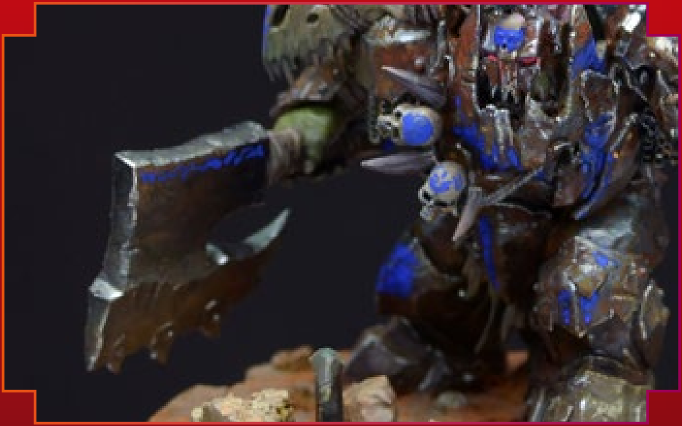
In the overall look, I achieved what I wanted to achieve: more definition of different materials on the model. Now it was slowly time to get into detail mode.

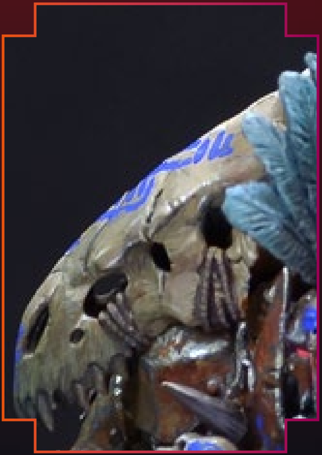
Again, a laid back view on the overall model gave me the sensation that I was missing something. Following my taste, Orcs always wear war paint. Always. So, I used some blue pigments called “Ultramarine Blue” from a local art store to create the war paint. I mixed it with matte varnish to make a paste, a true war paint paste that sticks.



STEP SEVEN

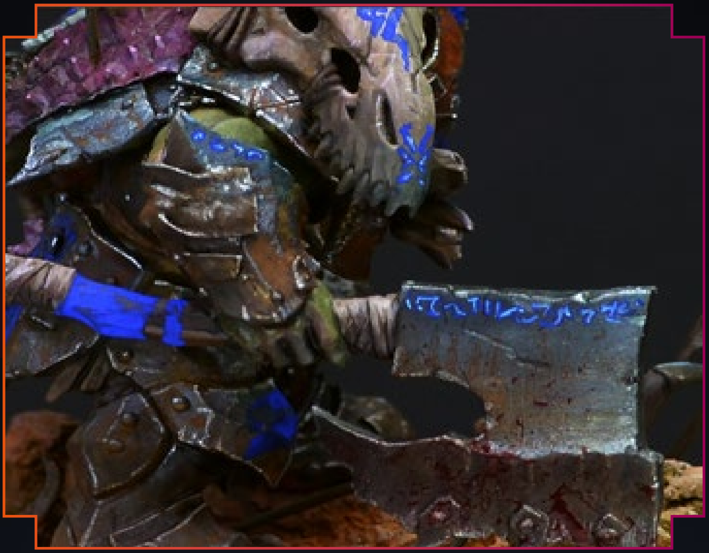
Applied here and there to mark how powerful this Orc is, I was really surprised how much glowing power the blue had compared to the colours I was painting so far. I enjoyed this and I decided to balance everything glowing with some magenta/red dayglow pigments to the eyes of my warrior.

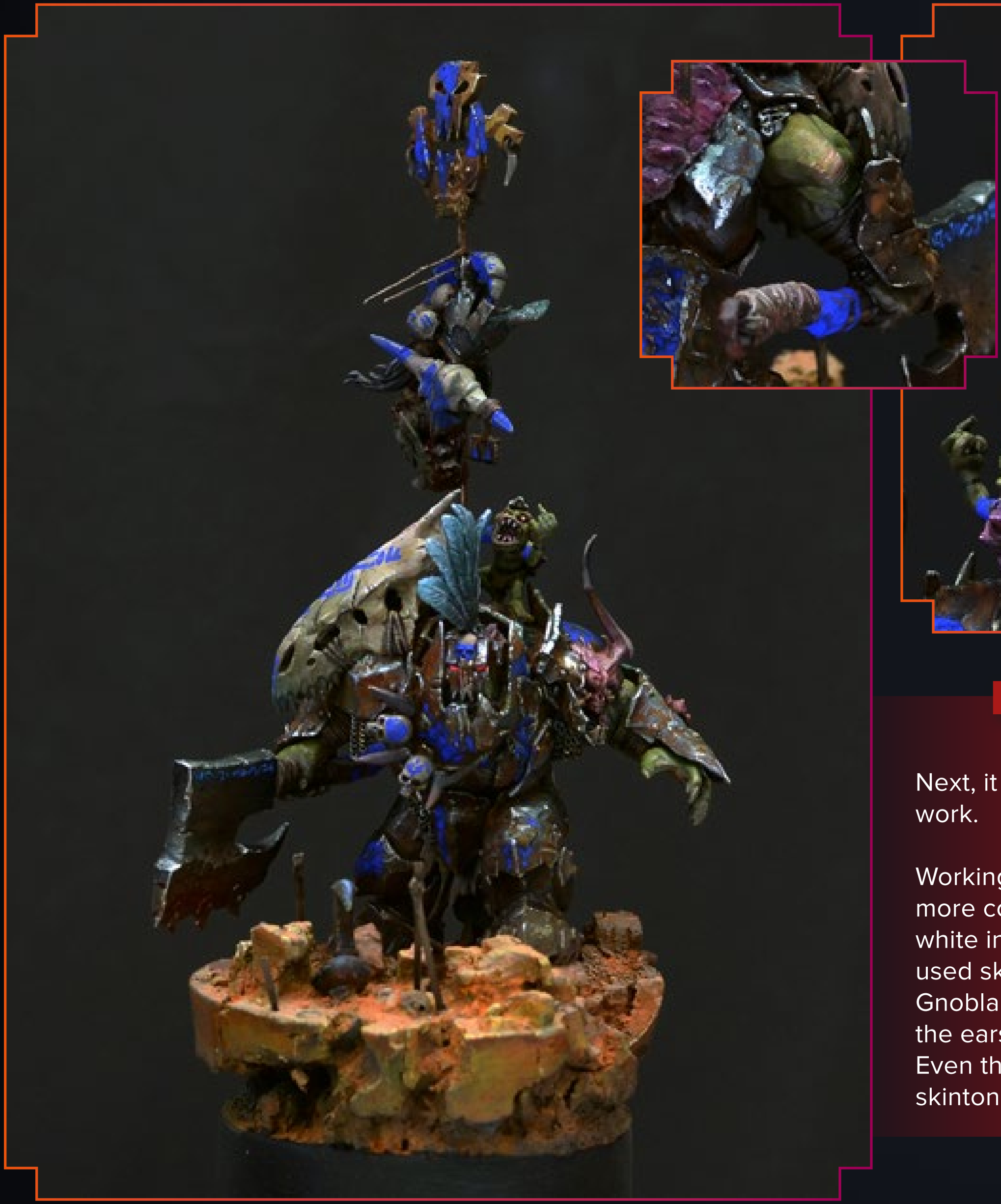




STEP EIGHT

I decided to go even further with this. Why should Orcs not wear and bear magic armour and weaponry? I added a drop of white to my war paint colour and made it brighter. With this, I painted glow inside some of the orcish runes. I enjoyed the result of this effect mostly on the axe.

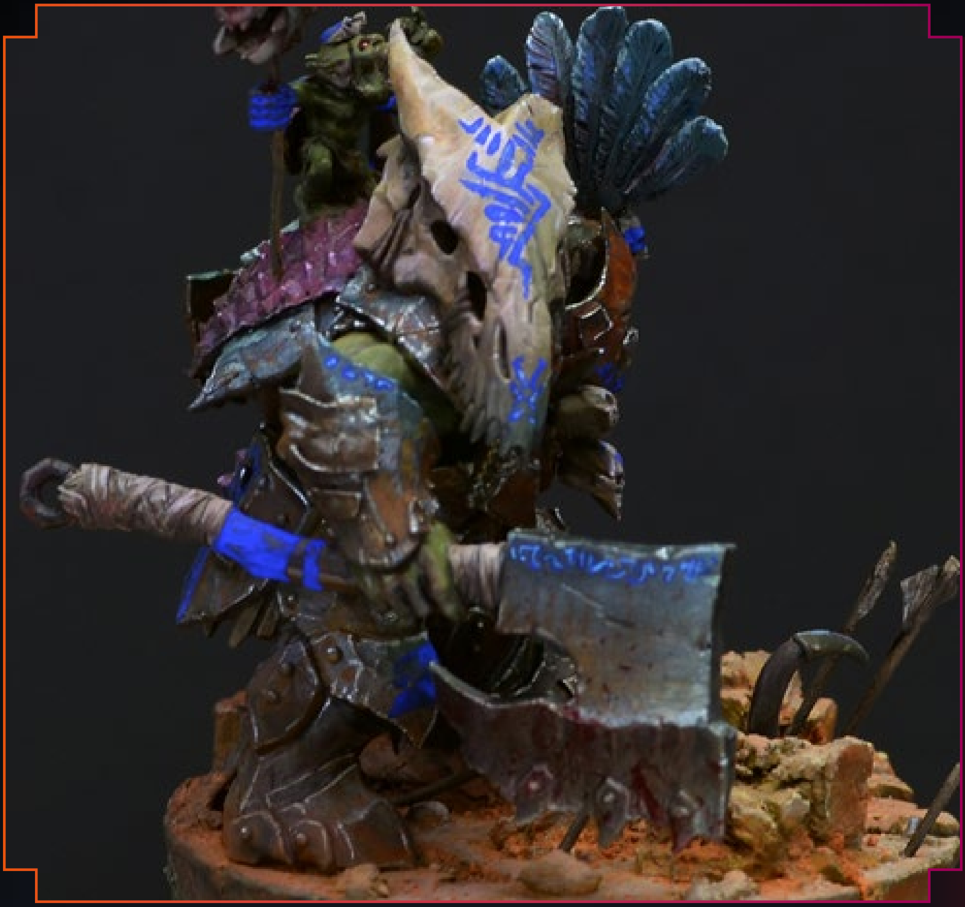


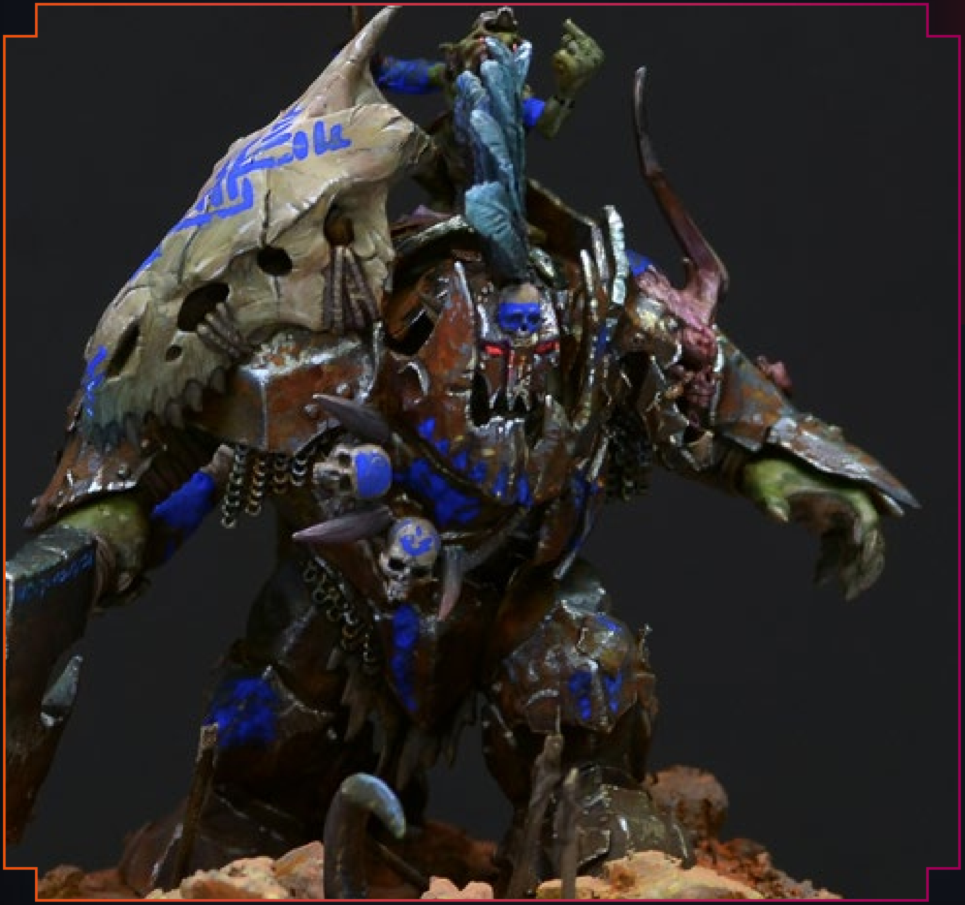


STEP NINE

Next, it was time to go into more detail work.

Working on the greenish skintone for more contrast, I have added a yellowish white into my greens to highlight. I also used skintone in the mix to work on the Gnoblar's and Orc's more skinny areas: the ears, mouth, knees, feet and elbows. Even the Orc's palms on his hands are skintoneish.





STEP TEN

Again, I went back to working on the different materials.

I glazed some reddish dark browns into the rust areas; not all over it, just on some areas to make them stand out with more interest for the viewer. I used some bright silver to go for small edge highlights or edge tip dots.

I worked with more highlights on the purple dragon skin too. Firstly, purple; then I slowly added magenta, then a tiny drop of white to the mix to paint the edges. Afterwards I was glazing again with some purple.

I glazed a mix of green and black colour over the lower part of the skull too, to increase my initial vision I had needed of this part. Also, the standard was treated in the same procedure. First, I increased saturation after the sketch, following by detail work and glazing to bring back colour, intensity and contrast.

I placed also some big arrows on the base. Do you think they are too big? I would definitely try to use a javelin to kill such a beast, so... Now, his opponents only need to aim better and hope that this Orc can be hurt.

I was lazy with painting the base, for me the model worked well even without putting more effort in the base painting. You can call that a personal decision.

Now, you might question yourself why this step by step does not give you colour recipes.

This is my fault as I do not work with colour recipes. I rather choose my colours on the process of thought that you can read in the step by step. It is a constant workflow and I mainly mix my colours from primaries, except metals, effect colours or washes. Therefore, it is hard for me to give you a perfect recipe to copy exactly what I did there. That is not what I intend to do in writing this article.

I intend to make you think and decide on your own by explaining my thoughts and "whys" behind every step.

I hope you enjoyed the article.

Thanks for taking the time to read it!

Happy Painting!

Roman

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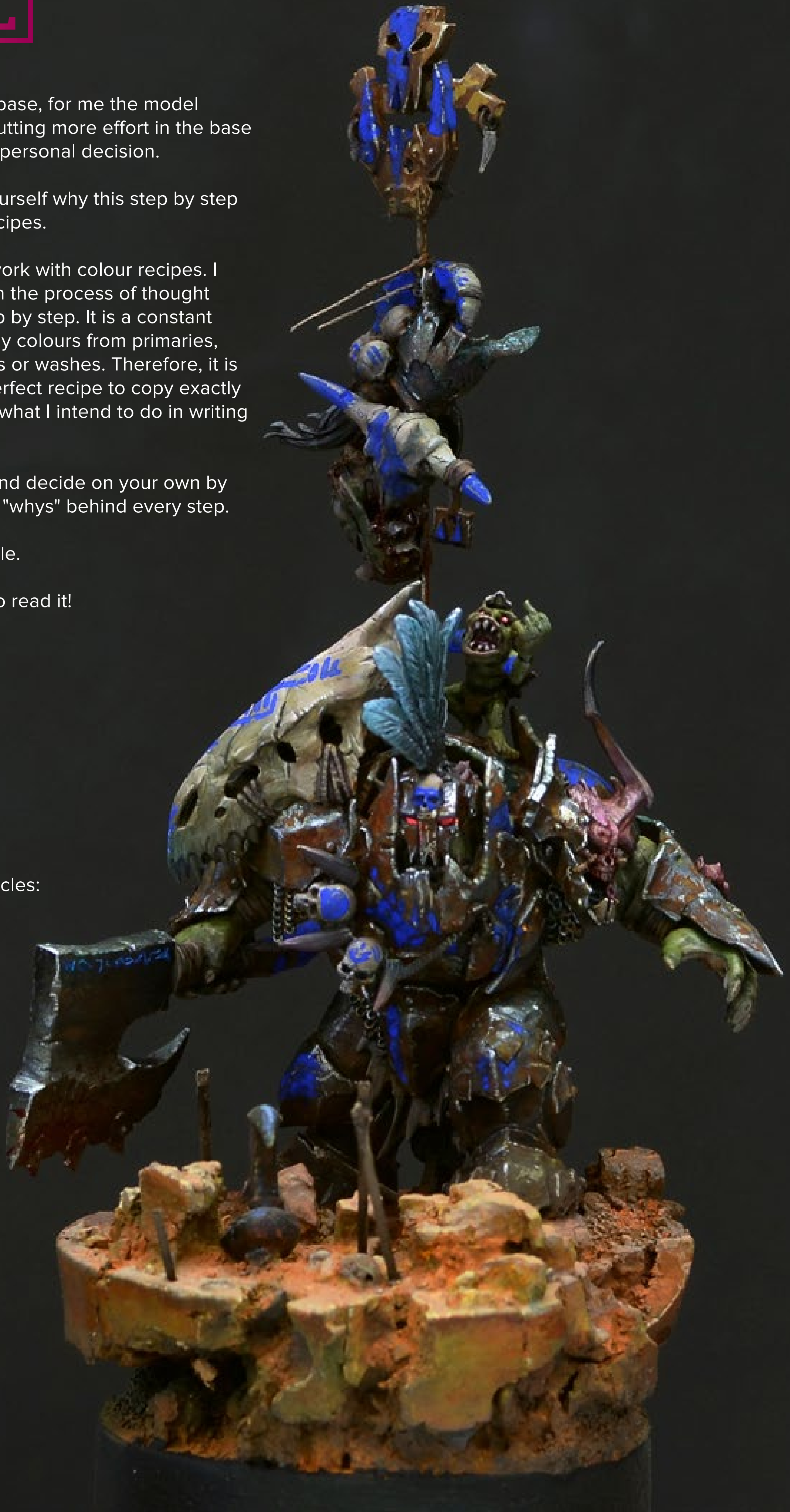

MINIATURES ARTWORK GROUP

Trigger
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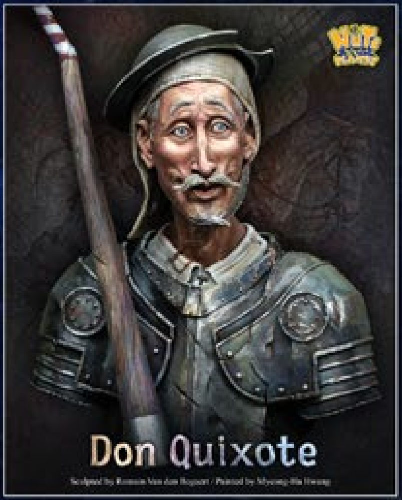
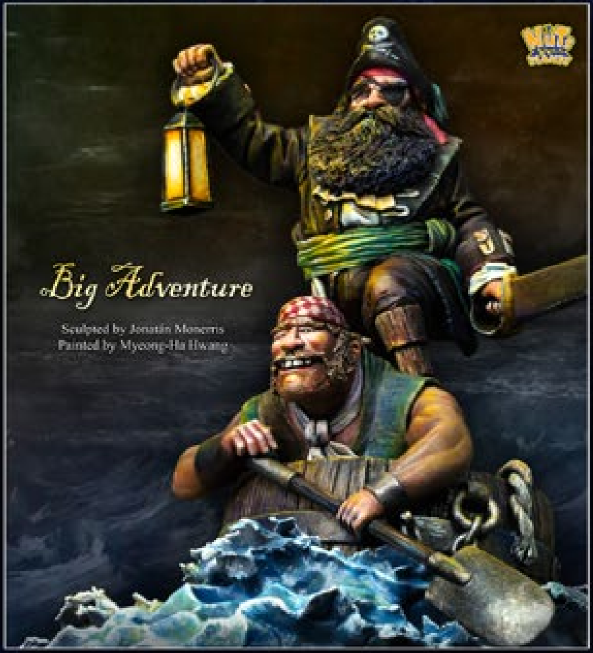

Don Quixote
Sculpted by Romain Van den Bogaert / Painted by Myeong-Ha Hwang

Trigger
CHAMPION OF ETTIN FANATICS
BUTCHER SAWBLADE


Big Adventure
Sculpted by Jonatán Monerris
Painted by Myeong-Ha Hwang

Odin the ruler of Asgard
NORSE MYTHOLOGY
Sculpted by Yury Serebryakov / Painted by Myeong-Ha Hwang

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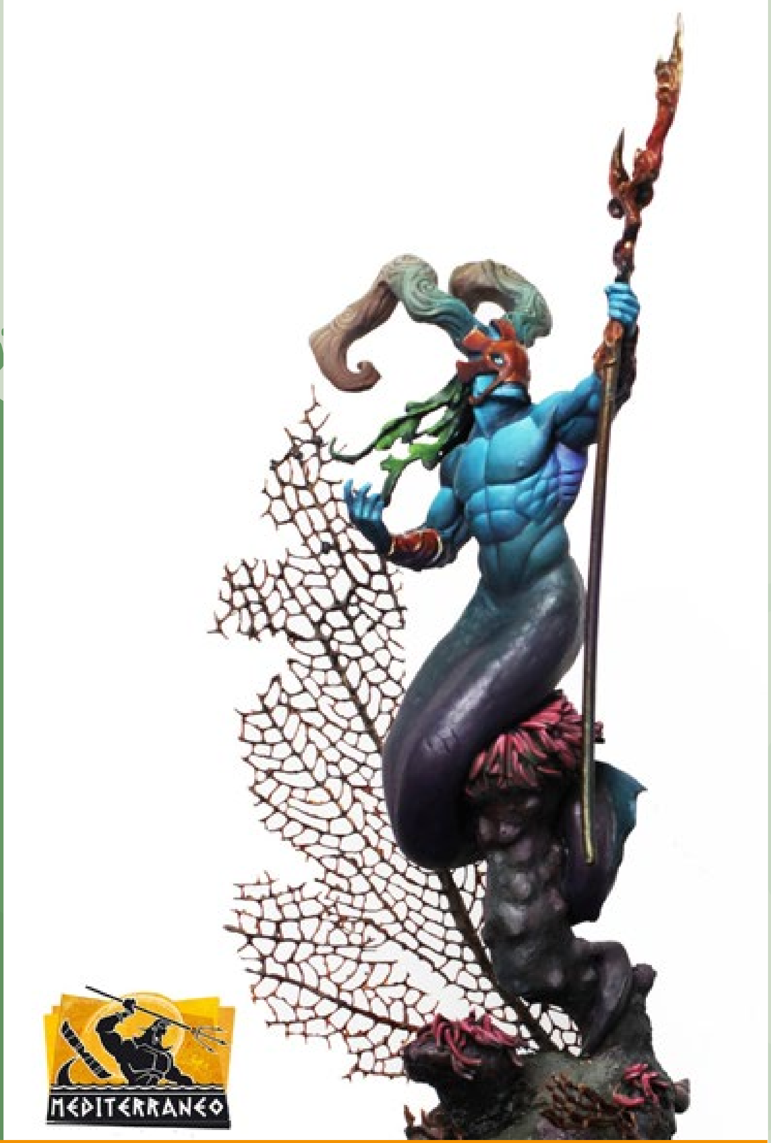
By Luke Wilson

Details

Price:	£43/€50/$56
Size:	75mm
Material:	Resin

Available from

Aradia Miniatures



Mediterraneo – The Marine Satyr

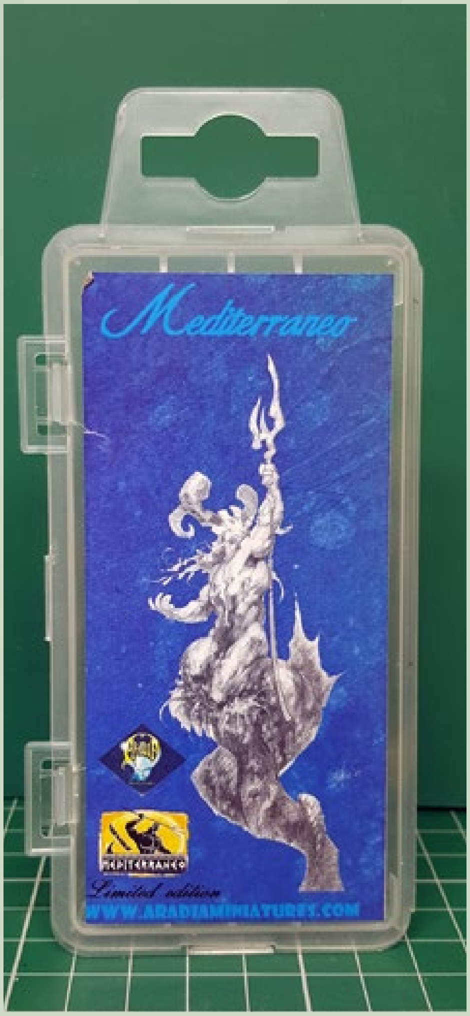
This is Aradia's first release from their Mediterraneo series. So first let's hear what Aradia has to say.

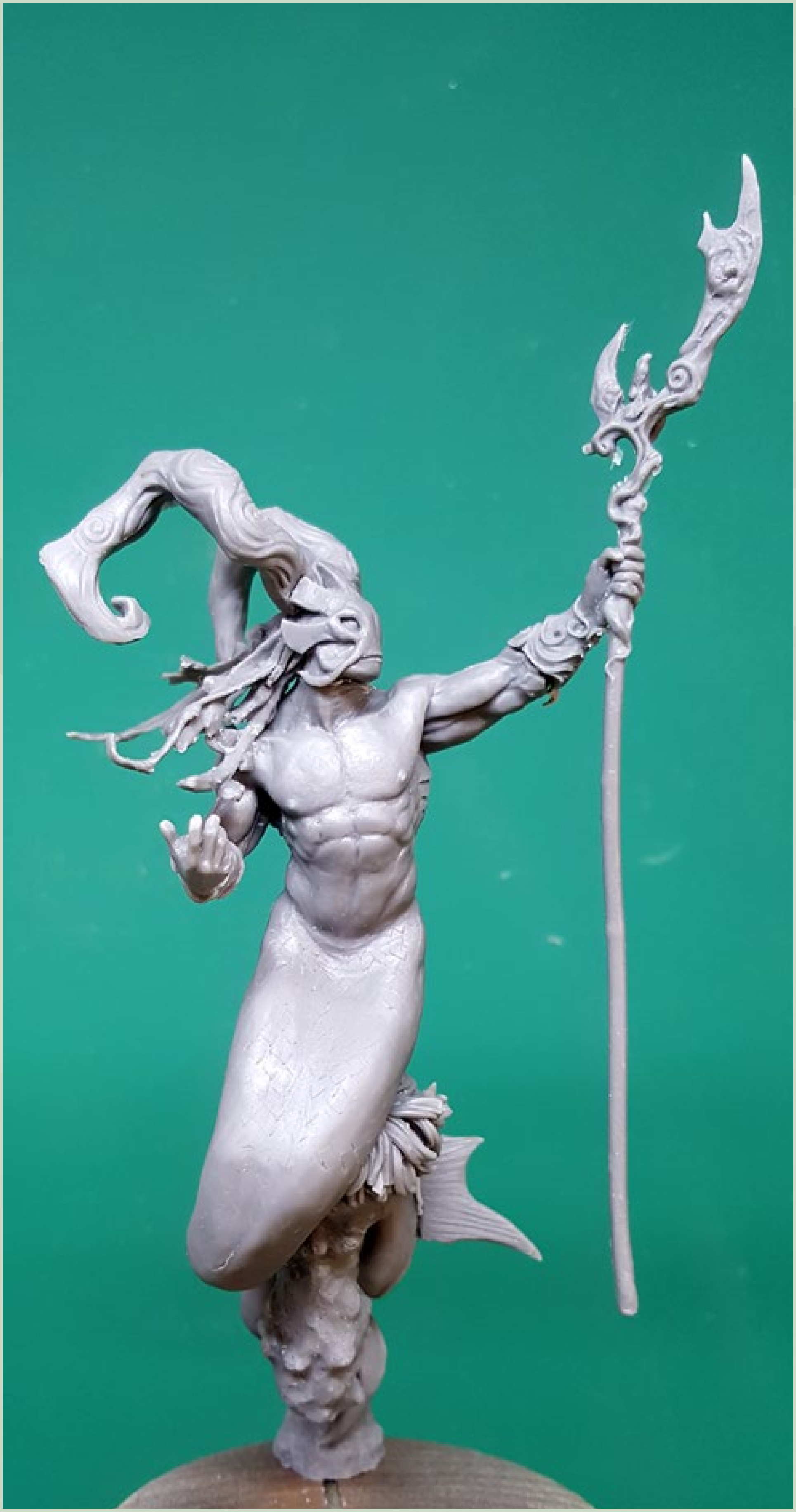
Mediterraneo is a series dedicated to the characters of the ancient Mediterranean tradition, capturing the most interesting figures from myths and legends of this area—of course, with our touch of fantasy. Every release is a unique limited edition.

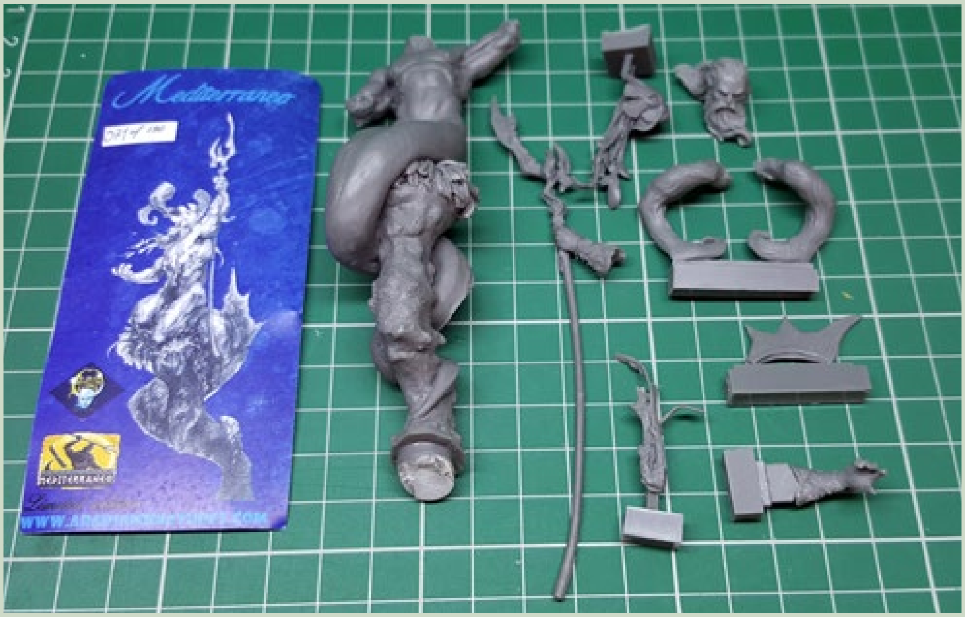
We have chosen to inaugurate this new series with a character representing the entire series: for this reason, we decided to symbolize the archetype of the Mediterranean sea in the figure of a triton, one of the many creatures that our Latin ancestors had glimpsed in the Mediterranean Sea waves, the sea that has hosted the ships of Odysseus and Enea, and that has wet the lands where warriors, philosophers, inventors and mages were born.

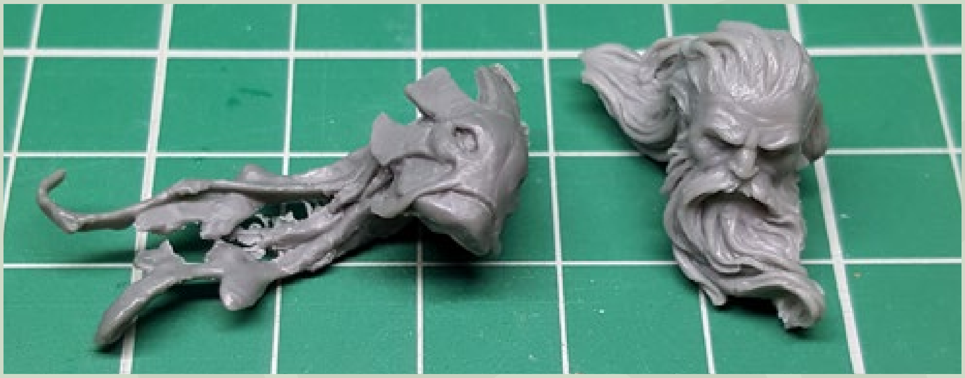
I have watched Aradia grow their range with keen interest; I had a chance to meet the guys at Euro 2015 and get a look at their range in person. Both they and their range were fantastic and had I not exhausted my funds, there were a couple of their figures I would have grabbed then and there. As it is, I have since bought their excellent piece Mawhi, which Marta reviewed in issue 28 of FPM.

I was thrilled when they contacted me and asked me to review this figure for FPM. The figure arrived very quickly and securely. It is packed in the same sort of plastic boxes that I had been getting from FeR miniatures. These are very secure and it was packed to bursting. I did a quick inspection of the pieces and nothing at all was damaged, so another plus side there. I had read that a certain number had





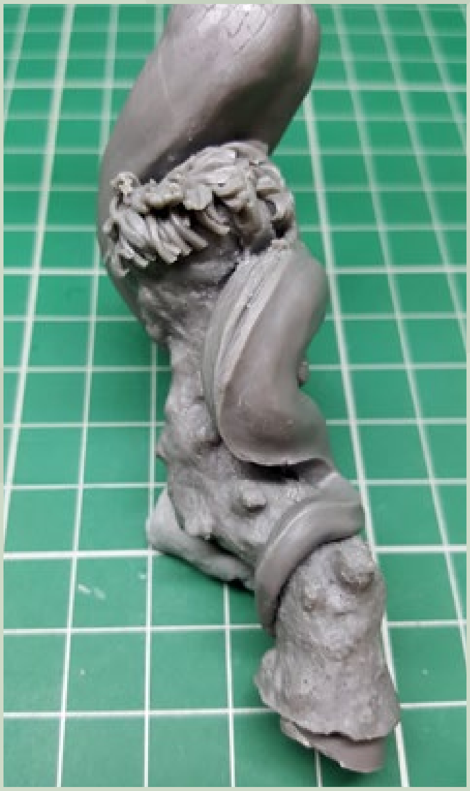


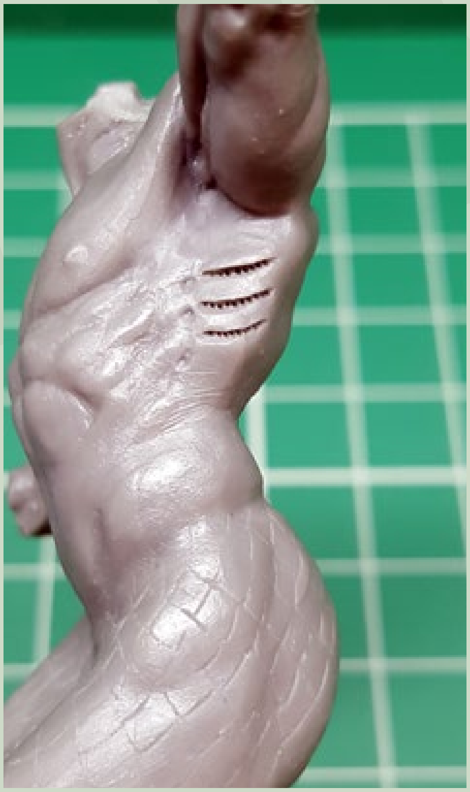


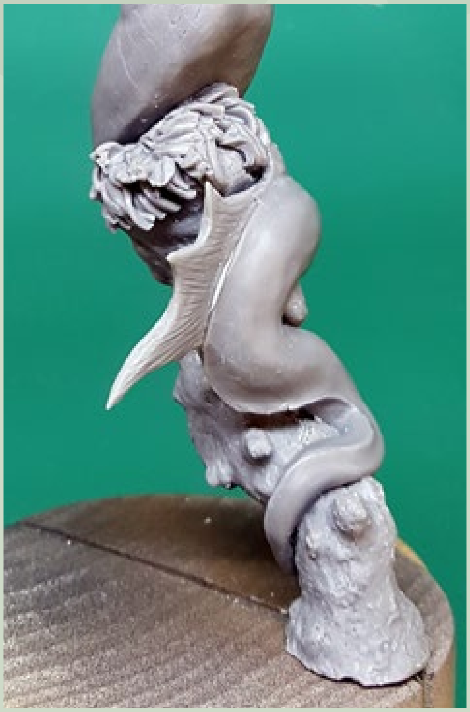
come with a second limited edition head option of Poseidon, but these were all sold out. As luck would have it, Shoshie Bauer had a spare she wasn't using and sent it over. Now I have the full kit, which I'll show for completeness in this review.

The kit comes standard in 8 pieces and you also get a certificate of authenticity, numbered and signed. This one is number 71.

The main body is sculpted attached to a rock, which has him sitting on an anemone. It's a nice addition, as it gives you a good base to work from when you are going to add bits as you construct and paint him. I have a very grand plan for him that hopefully will turn in to a build and paint article in a future FPM. The body is well detailed and I like the addition of the gills under him arms and not in the standard place behind the ears. There is just a hint of scales on his tail that I like, as it doesn't restrict your painting choice. There's a groove down the back of the tail for the fin to sit that comes in the kit and later on in this review, we will look at the out of the box fit.





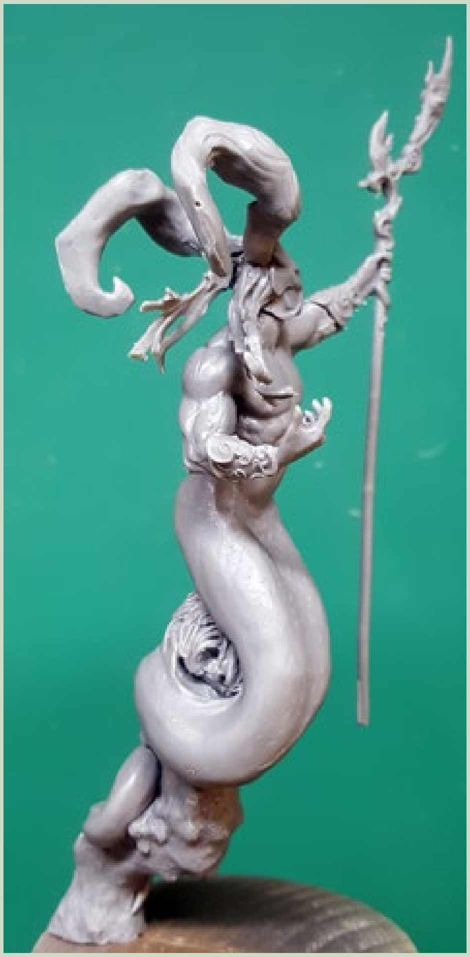


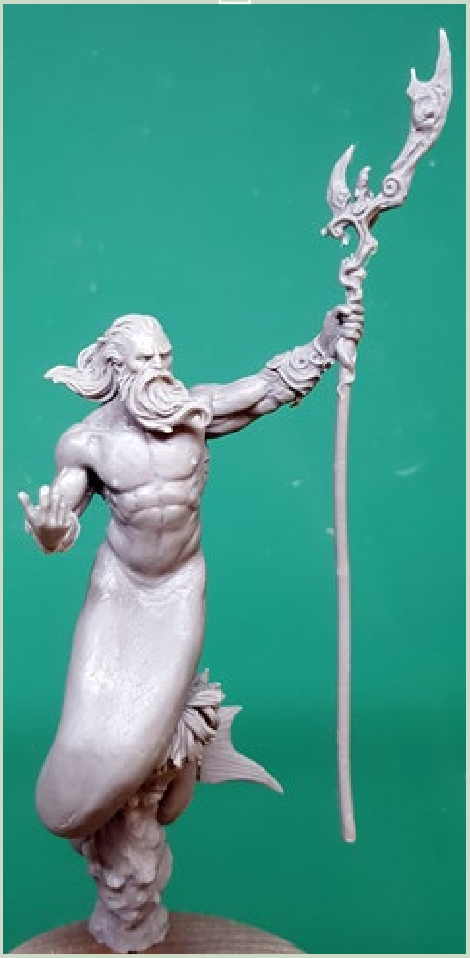
Next you have two separate arms, one is just a braceleted hand that is in the correct position for his dramatic pose and again we will see the fit later. The other is holding his weapon, which is a strange spear type thing. Now as some of the earlier versions had Poseidon's head included, I would have liked to see a trident option here. However, there is nothing stopping the more accomplished modeller from making his or her own.

We then move on to the head. This comes in 4 parts— the head, two massive horns and a separate piece of kelp hair. Also, as said earlier, I have the Poseidon head to add in. Here is a quick comparison.

So let's see how this all fits together.

As you can see, the fit is very good. The only difference here is that due to weight of the horns, I had to add a small bit of super glue for these fit photos. I blasted the spear with my trusty hair dryer and gave it a courtesy straighten; with a little more work it will be perfect, but that is the only thing I could find a miss with this kit. It had no mould lines and will require very little filling once it is put together properly. You can see the fin in place, too. I have also taken a photo just so you can see what he looks like with Poseidon's head on. I think it cuts a very distinguished figure either way. Over all like Mawhi, I am very pleased with the quality of this figure and it's a shame it is limited, as I think this would make a great addition to a lot of painters' portfolios. I know I am looking forward to starting my plans for this one.

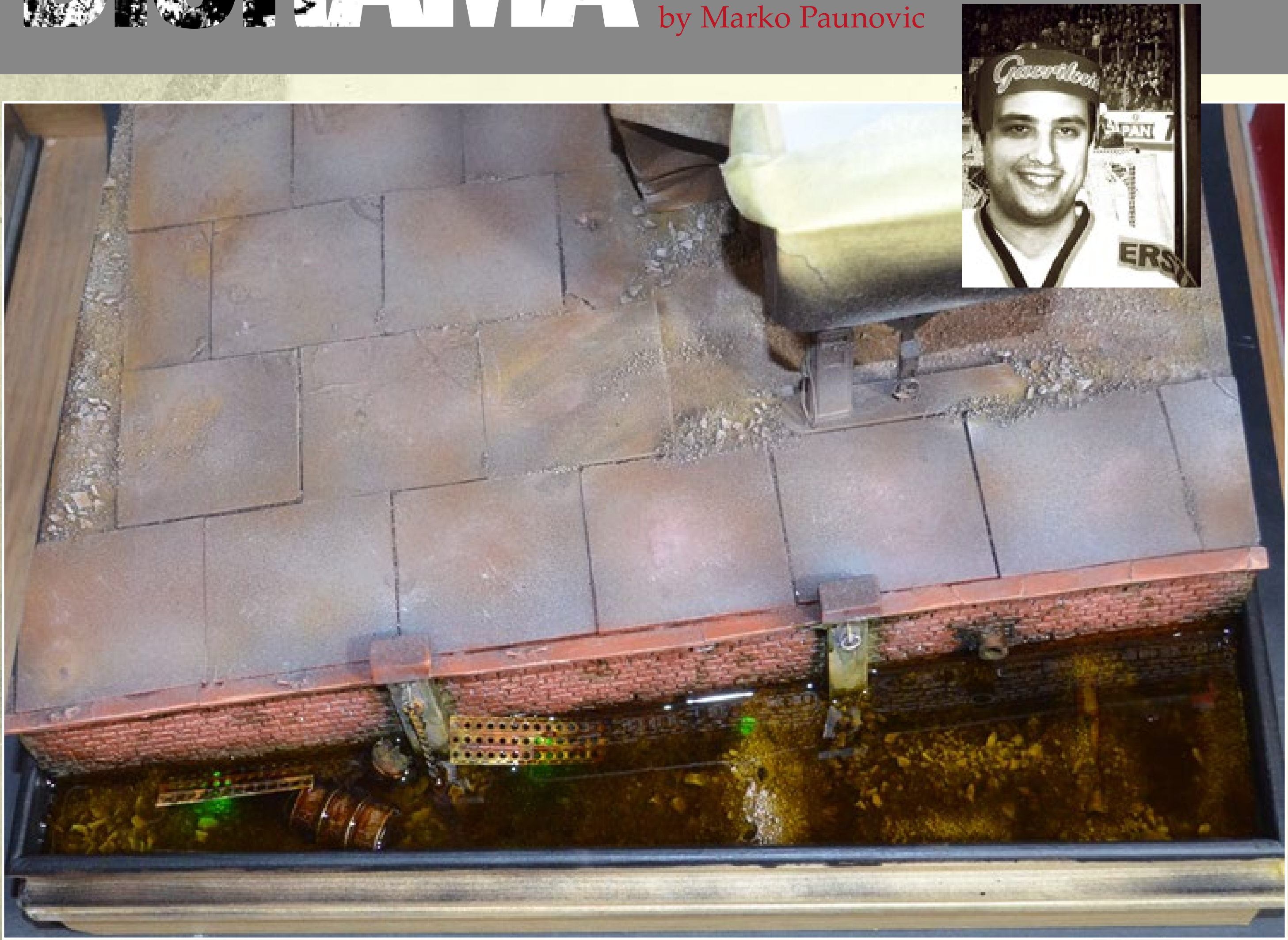




POST-APOCALYPTIC DIORAMA

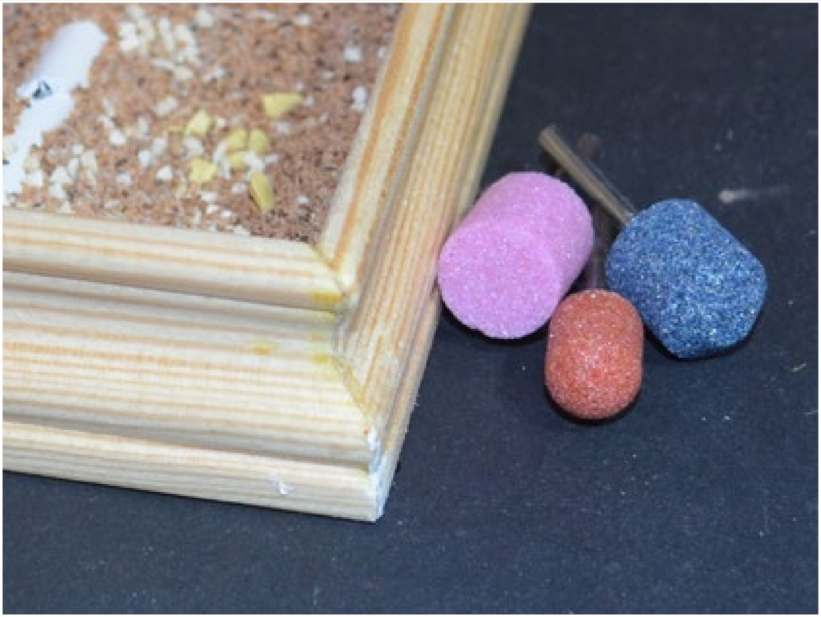
Step by Step Part 5

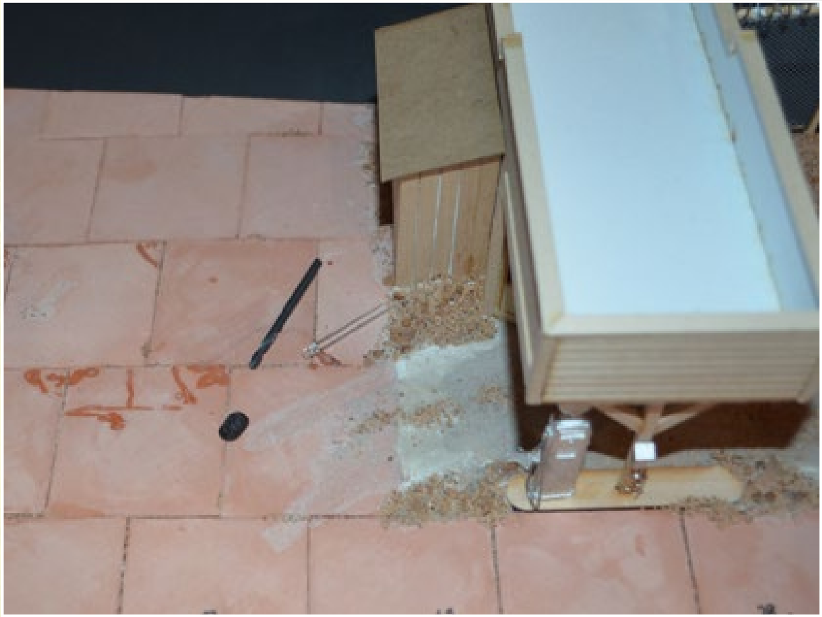
by Marko Paunovic



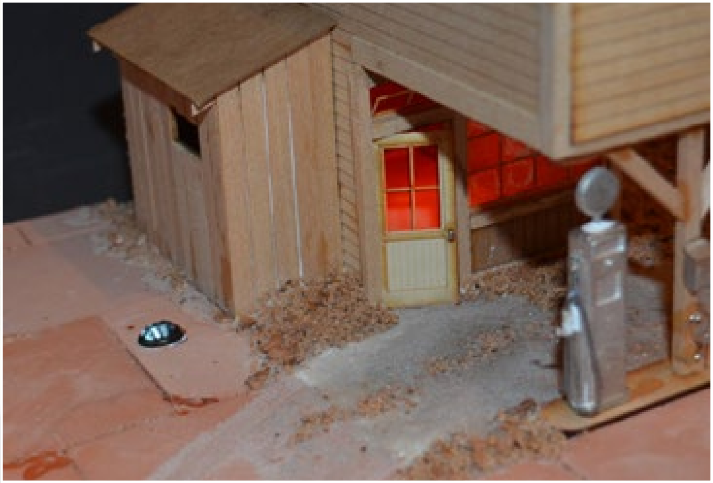
This month I'll be taking a small break from building stuff for my diorama and I'll focus more on painting, experimenting with some techniques I've not yet used and (time permitting) adding the resin into the canal. However, first I needed to fix the small mistakes and plug any and all gaps in my frame. When I was building it, I only roughly finished as I figured the frame might get damaged and/or have stuff stuck to it before the whole building and adding texture was done. Being lazy, I didn't want to risk doing the same job twice.

First, I sanded the joints on the frame with some sanding bits for my Proxxon miniature electric drill. I then added some filler and sanded the joints.

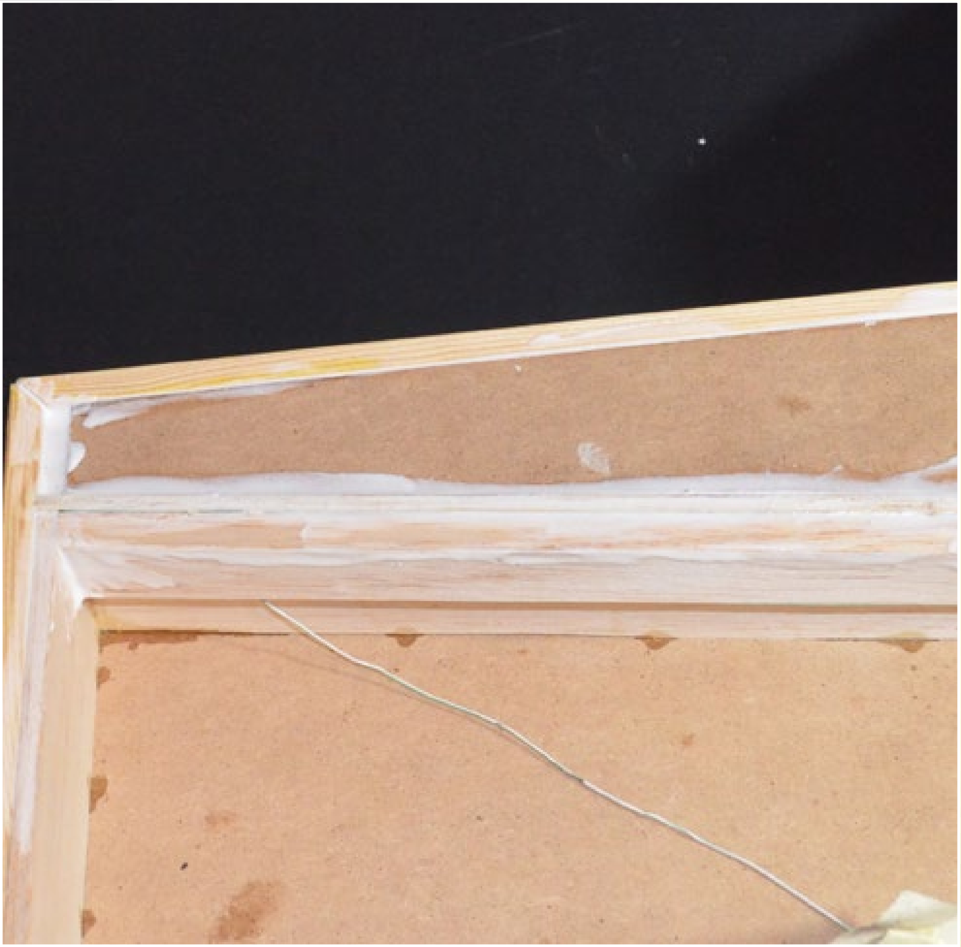


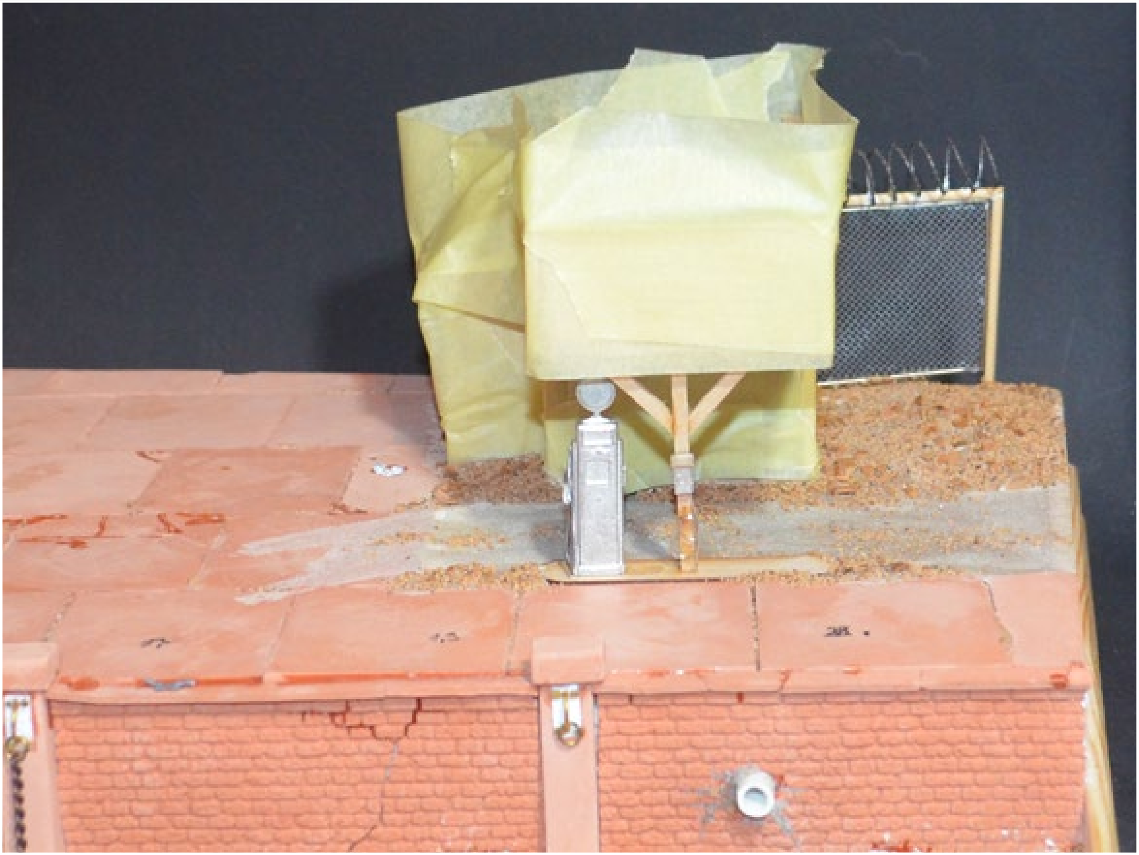


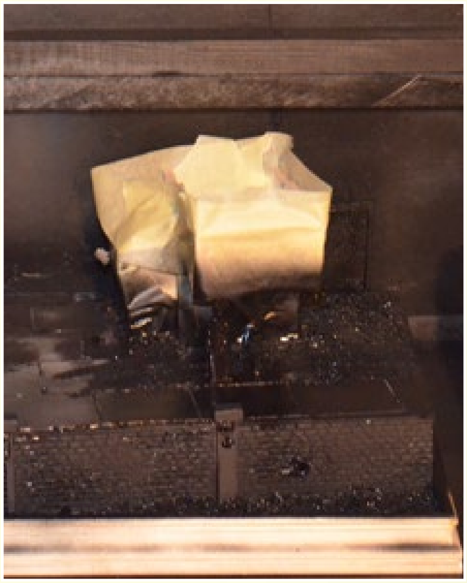
At about that time I remembered that I wanted to add a mechanic's light next to the gas station and in order to do it, I'd have to drill a hole to fit a white LED. If I wanted to fulfil my plan to add the resin, I needed to do it before I poured. That's why when I decided on the right placement, I used a 3mm drill bit to drill a hole, roughly at a 45 degree angle. I used a really low spin rate in order not to break the plaster plates. Adding the LED into the hole required several tries, but in the end it fit snugly in the hole. On the bottom side of the diorama, where all the wires are, I decided that I was not going to connect it to the second LED circuit. I decided against connecting it, as it would enable me to test the LEDs more easily. Remember, I'm still missing two LEDs in the second LED circuit. Those two will be fitted in the airplane/car.



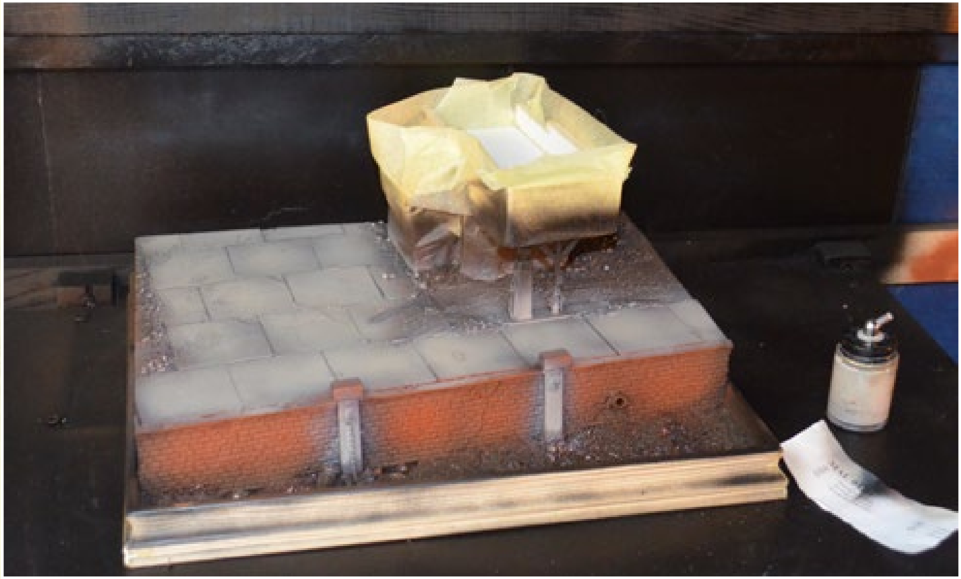
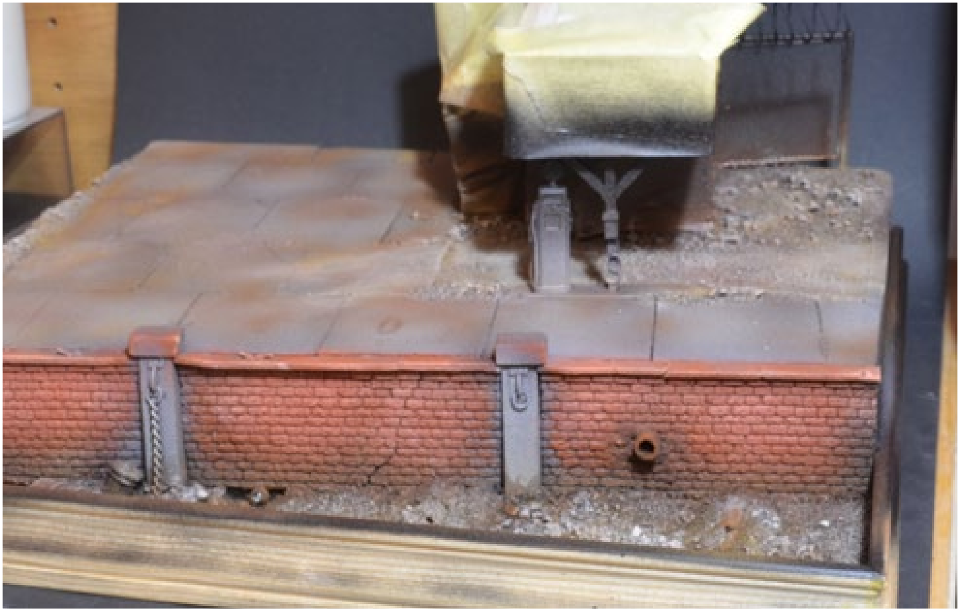
Since I had the diorama upside-down, I decided to play it safe and have all the joints underneath the canal resealed with PVA glue just in case there was a small hole so the resin wouldn't run. When it was dry, I turned the diorama over once again and I covered the entire gas station with masking tape so I could paint the base of the diorama. The gas station would be painted with some sort of a staining method, so I needed it intact after I airbrushed the base.



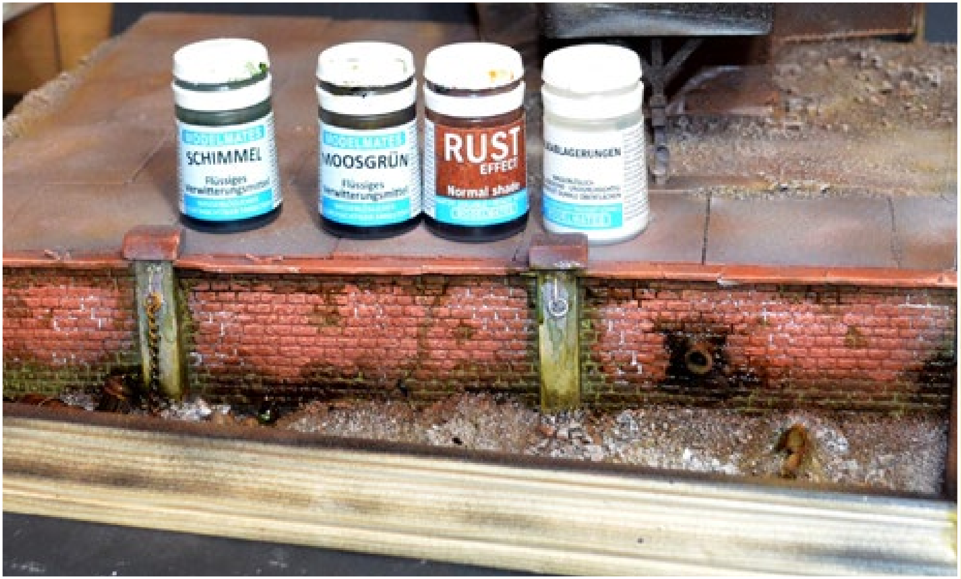




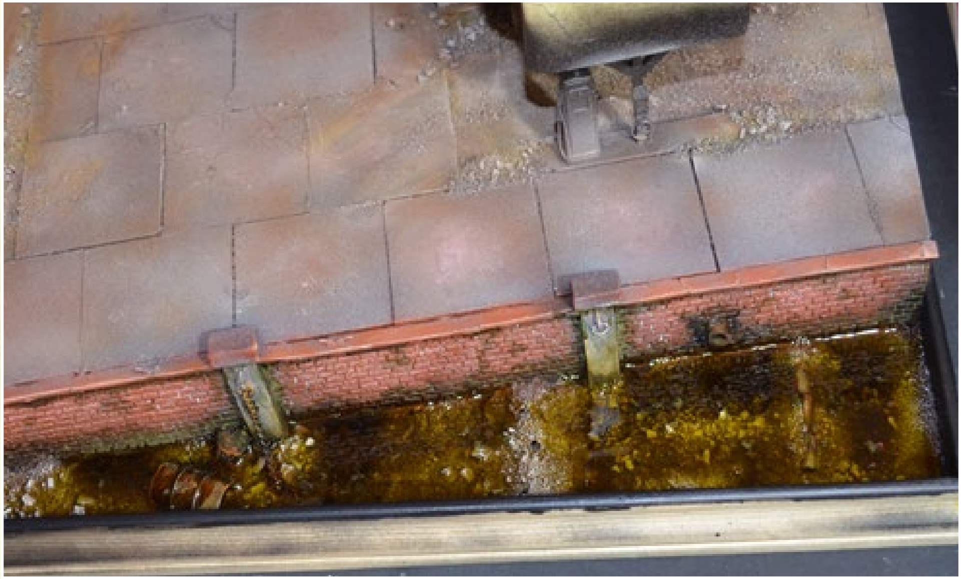
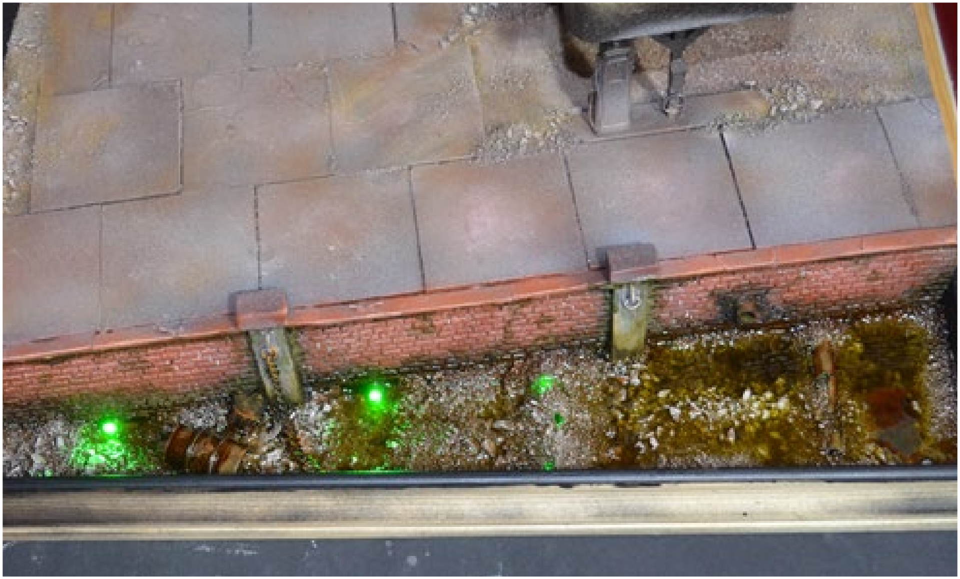
It was time to take my diorama to my garage/spray booth. I first undercoated everything black using a matt acrylic spray. While the spray was drying, I pulled out the three airbrush/guns that I own. One is a classic airbrush which is too small for such surfaces, the other is a proper airgun that I got off E-bay for 5 GBP shipped (yes, from China) mostly for painting terrain and large surfaces. I finally settled on a GW airgun as its spray is somewhat in between the other two and I figured it would serve the purpose the best. Besides, it is the simplest to clean. I airbrushed the brick wall and all the gravel parts brown. To the brown, I added some red (MDP) pigment and got a red-brownish shade and airbrushed the brick wall part of the diorama. The next step was adding some ochre to the mix to get a bit more of an orange feel. It was now time to concentrate on the concrete parts of the diorama and I airbrushed them with some grey and then a mixture of grey and white. Then I turned on the gravel parts. I again airbrushed them brown and then ochre. This marked the end of the airbrushing phase. When I returned to my hobby room, I added some ash colour to the entire base, using drybrushing as the technique of choice.

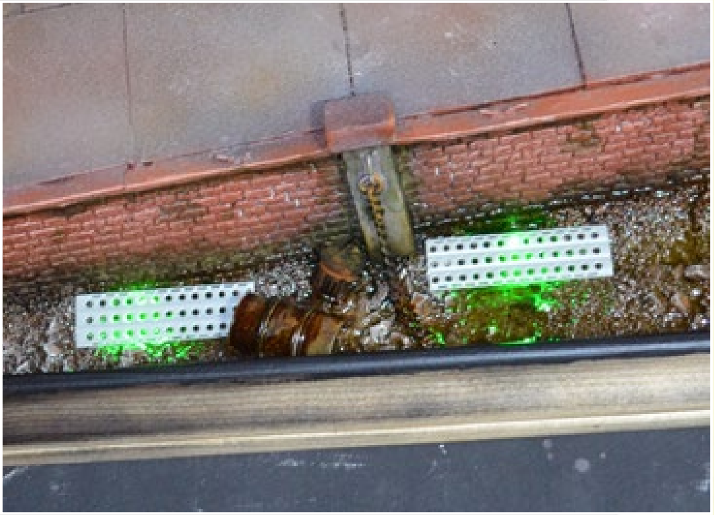



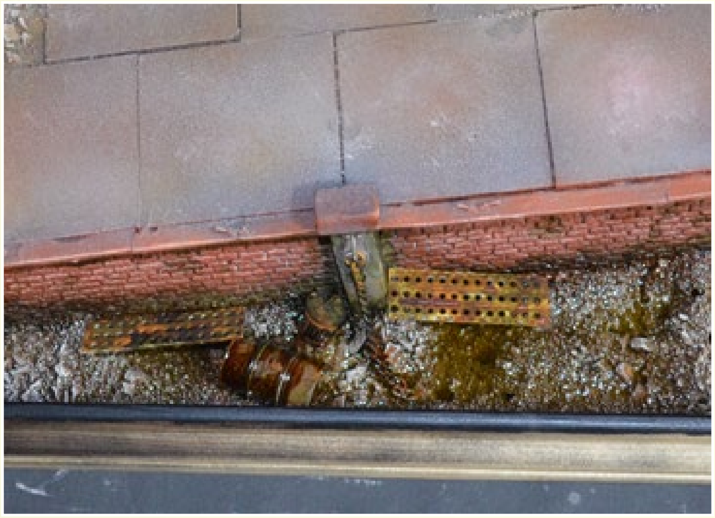
When the paint was dry, I sprayed the brick wall using GW's Purity Seal to protect the surface. Once the Purity Seal was dry, I added some Model Mates' effects. First I added Brick Joint Filler, then Moss Green and Mould Effect. The metal bits were also done with the Rust Effect. I ended this part with black lining the inside of the frame, so I could pour in the resin next.


MODELMATES
SCHIMMEL
MODELMATES
MOOSGRÜN
RUST EFFECT
Normal shade

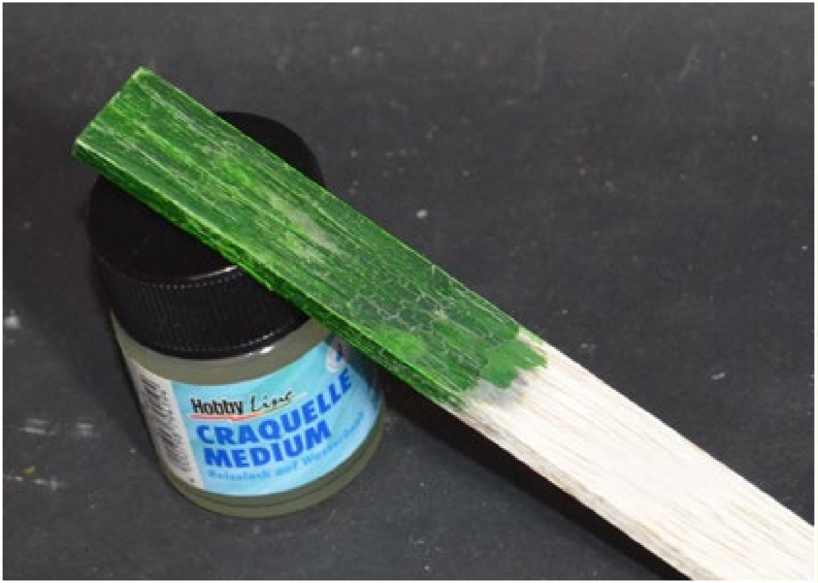
I used a two part resin called Crystal Resin which is made by a company called Gedeo. It comes in two sizes (300 ml and 750 ml), and can also be bought pre-dyed. Its main advantage over other products out there is that it is mixed in 2:1 ratio (resin : hardener), unlike most products that mix in a 97:3 ratio. Because of the easy way to calculate the ratio, this enables me to use quantities I need and does not force me to use the whole package at once. It has a drying time of 24 hours under normal circumstances. I poured in 60ml of resin and 30ml of hardener and mixed it until it became this foggy fluid. I then added some Green Gold Vitrail Pebeo paint and mixed it. I carefully poured the resin into the canal, filling it about half way with the entire mixture and let it dry overnight. The next morning I discovered two things had happened. First, the night (in fact, the last three weeks mostly) was damp and cold which obviously interferes with the curing process. That in itself would not be that bad, if it wasn't for the second thing. About half of the resin seemed to have run out (presumably) through a hole for one of the LEDs. Luckily, none of it spilt over my furniture as it was stopped by the balsa wood protection for wiring I installed in issue #39

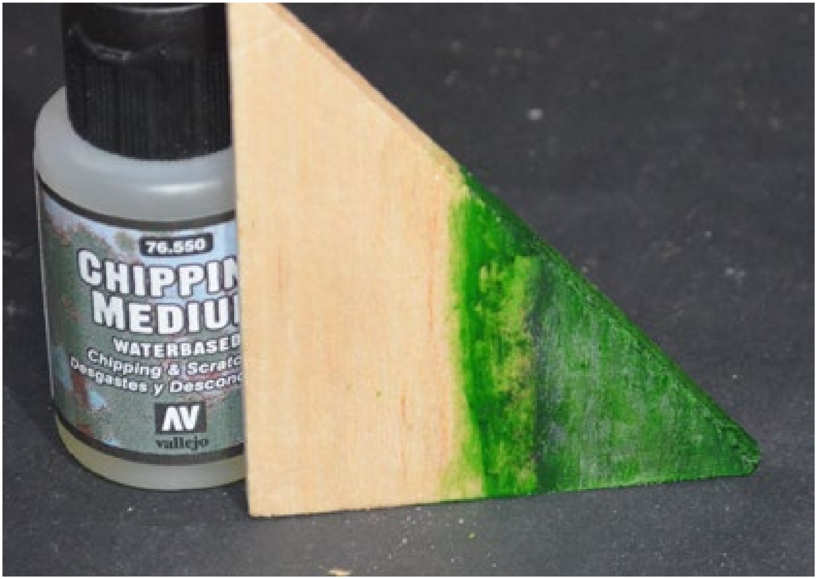


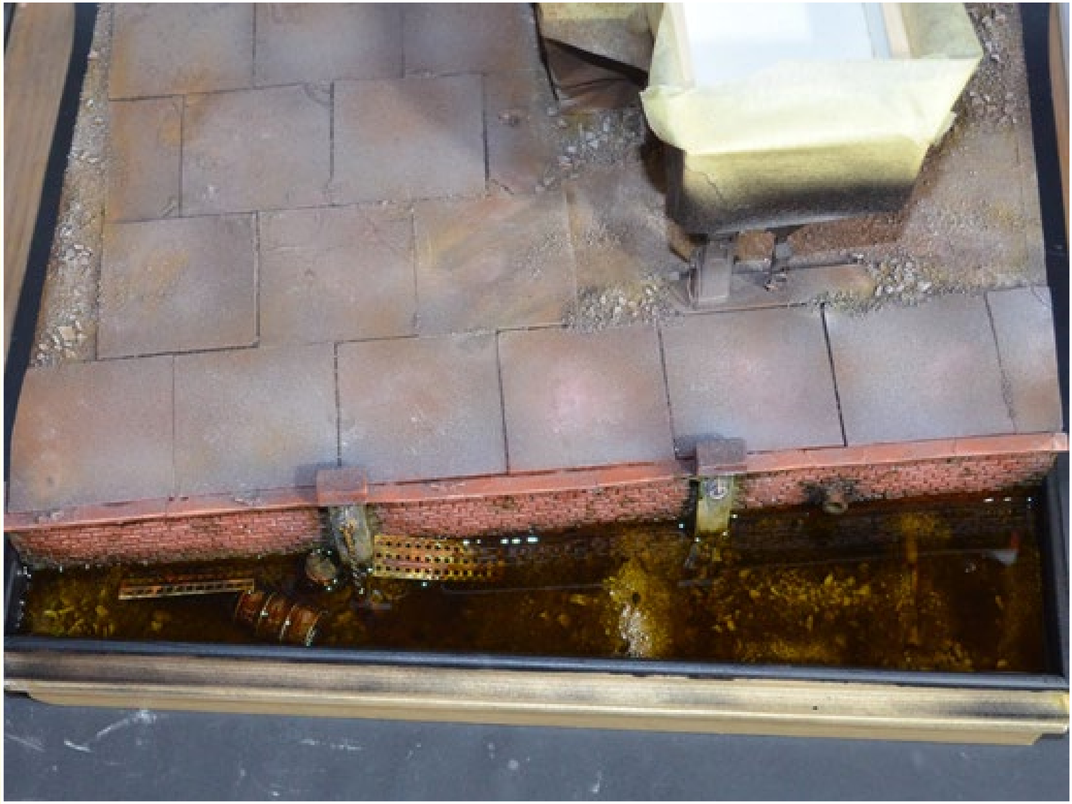


Fortunately, there is some good in all bad; this gave me an opportunity to install two metal pieces to hide direct eye contact with the LEDs inside the canal. I painted them metal and used the same Model Mates' effects on them as before. Hoping that the first batch of resin also plugged the holes, I mixed another 90ml batch and poured it in and left it to dry, this time for about three days.

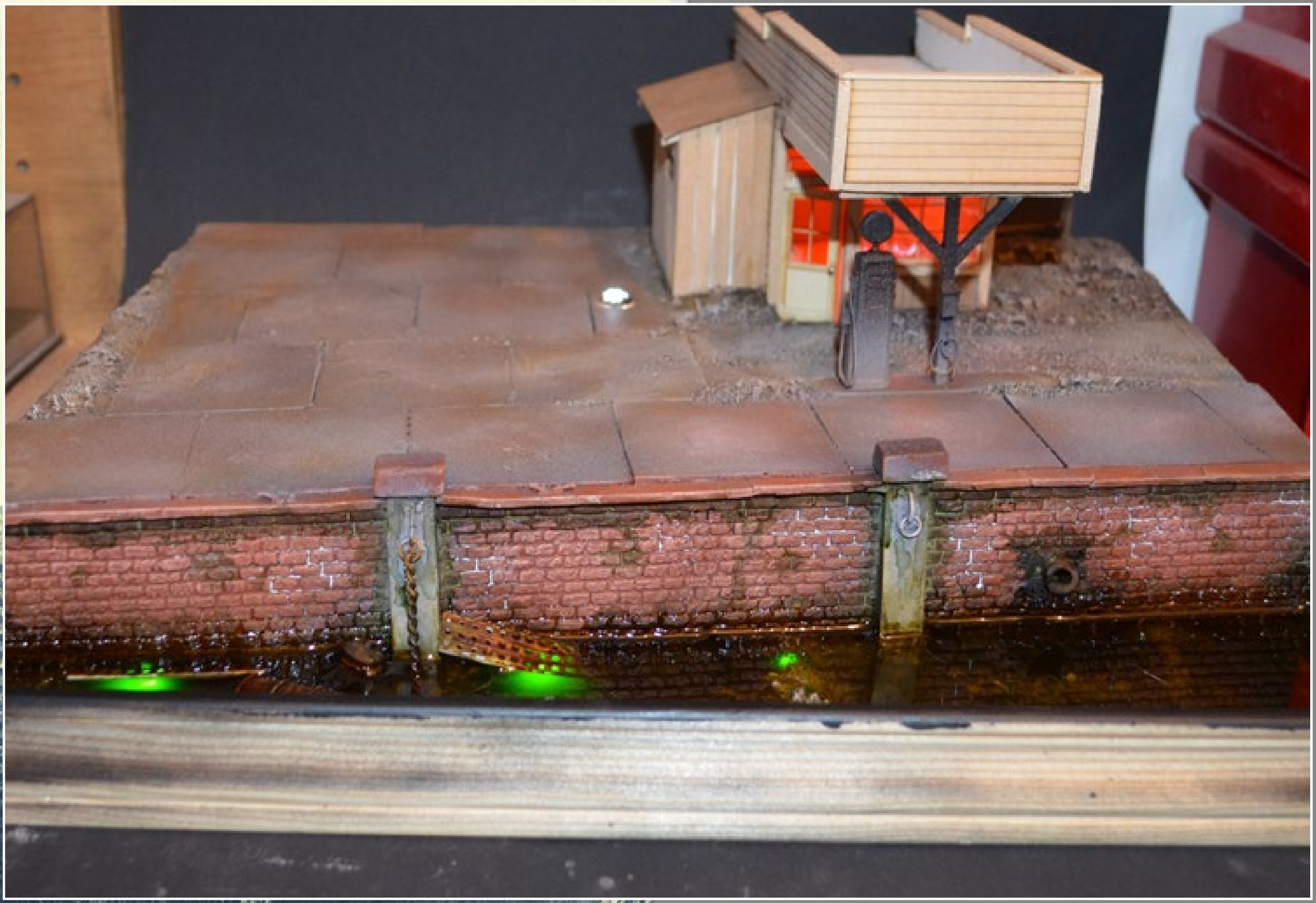


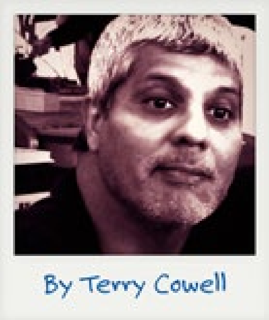
While the resin was curing, I had time to test two painting effects that I wanted to use on the gas station building. The first one is Crackle Medium (by Hobbyline) and the other is Chipping Medium (by Vallejo). In both instances I painted some balsa wood grey to simulate old, dry wooden beams. Then I put Purity Seal over them to protect the paint. Afterwards I put each on effect respectively, making sure I didn't spread it on equally on all surfaces to test how they would work depending on the quantity used. After a short curing time, I added some diluted dark green colour and followed the instructions for each medium. With the Crackle Medium, I had to do nothing; just wait and see the cracks begin to form. The Chipping Medium had to be moistened and chipped with a brush. Overall I was satisfied with both results, although the Crackle Medium effect was a bit better.





After a couple of days of waiting, the resin cured. Without spillage this time, fortunately. Next time, I'll add a stream from the pipe flowing into the canal and add another layer of resin. Until then, as always, if you have any questions, feel free to ask us at: terrain@figurepaintermagazine.co.uk .



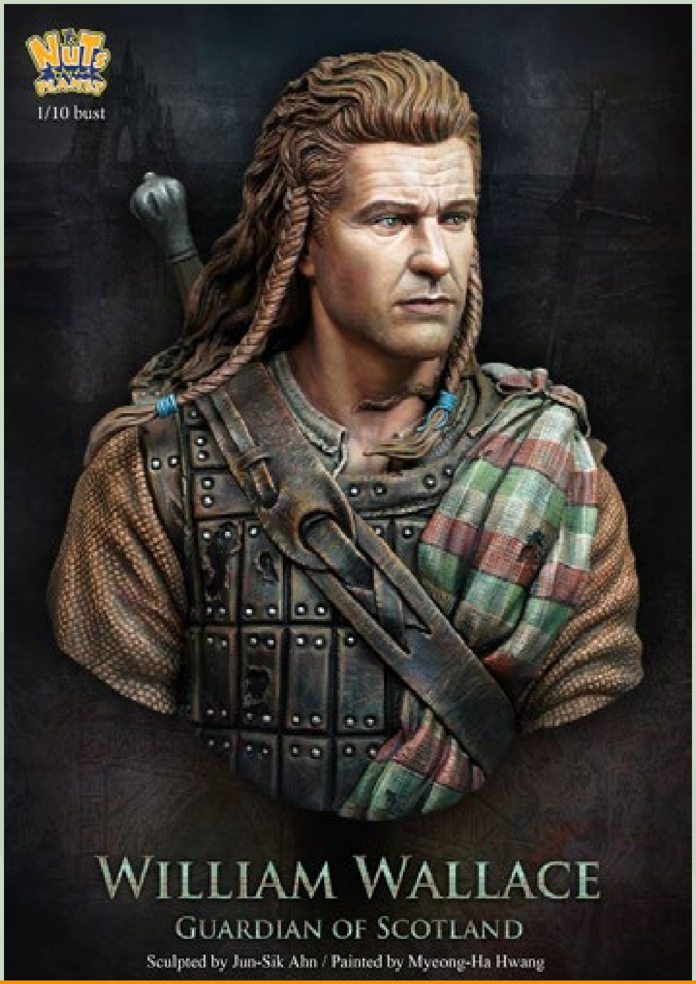

By Terry Cowell

Details

Price:	$60.00
Scale:	1:10th
Material:	Resin

Available from

Nuts Planet

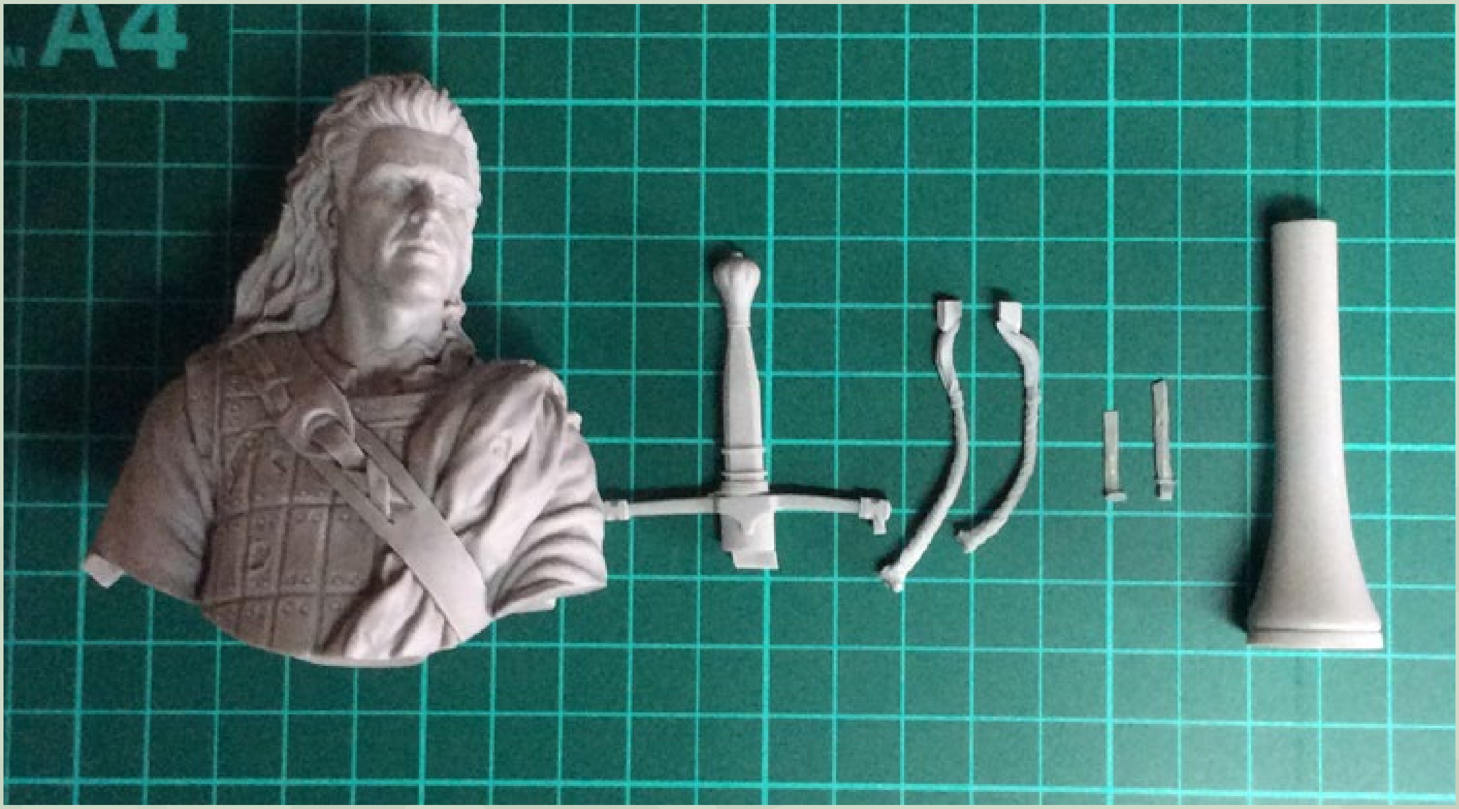


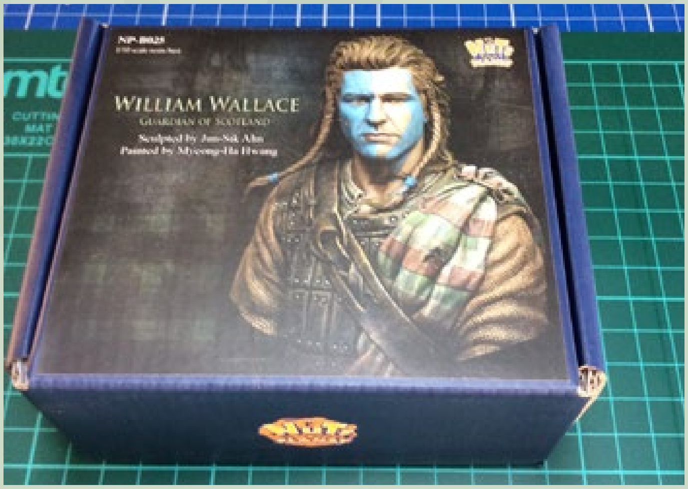
William Wallace – Guardian of Scotland

The first thing to be said, then, is that this is a bust of William Wallace as portrayed by Mel Gibson in the film Braveheart. Everyone has hopefully seen the movie and while critics pointed out that much of the storyline is inaccurate or sensationalised, it has to be forgiven because as an epic story and entertaining movie it kicks the proverbial.

In reality Sir William Wallace, born in Elderslie, was a lesser noble who became a Scottish knight. He went on to lead the Scots in the first war of Scottish Independence. His greatest victory was to lead the rebels to victory over the English during the battle of Stirling Bridge in 1297, although in 1298 he lost the battle of Falkirk again fighting the armies of King Edward.

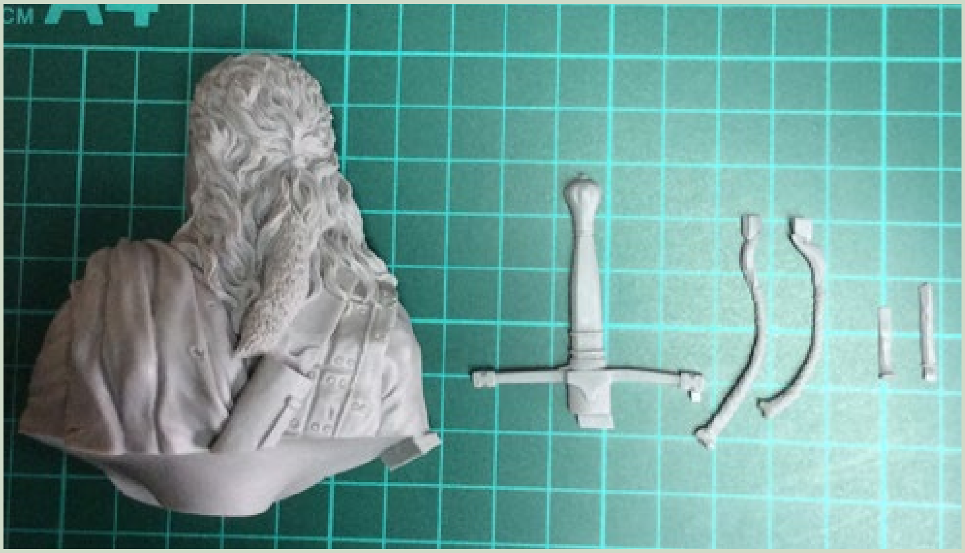
Following the defeat, he became a fugitive and was eventually captured in 1305 after he was betrayed by another Scottish knight who was loyal to the King.

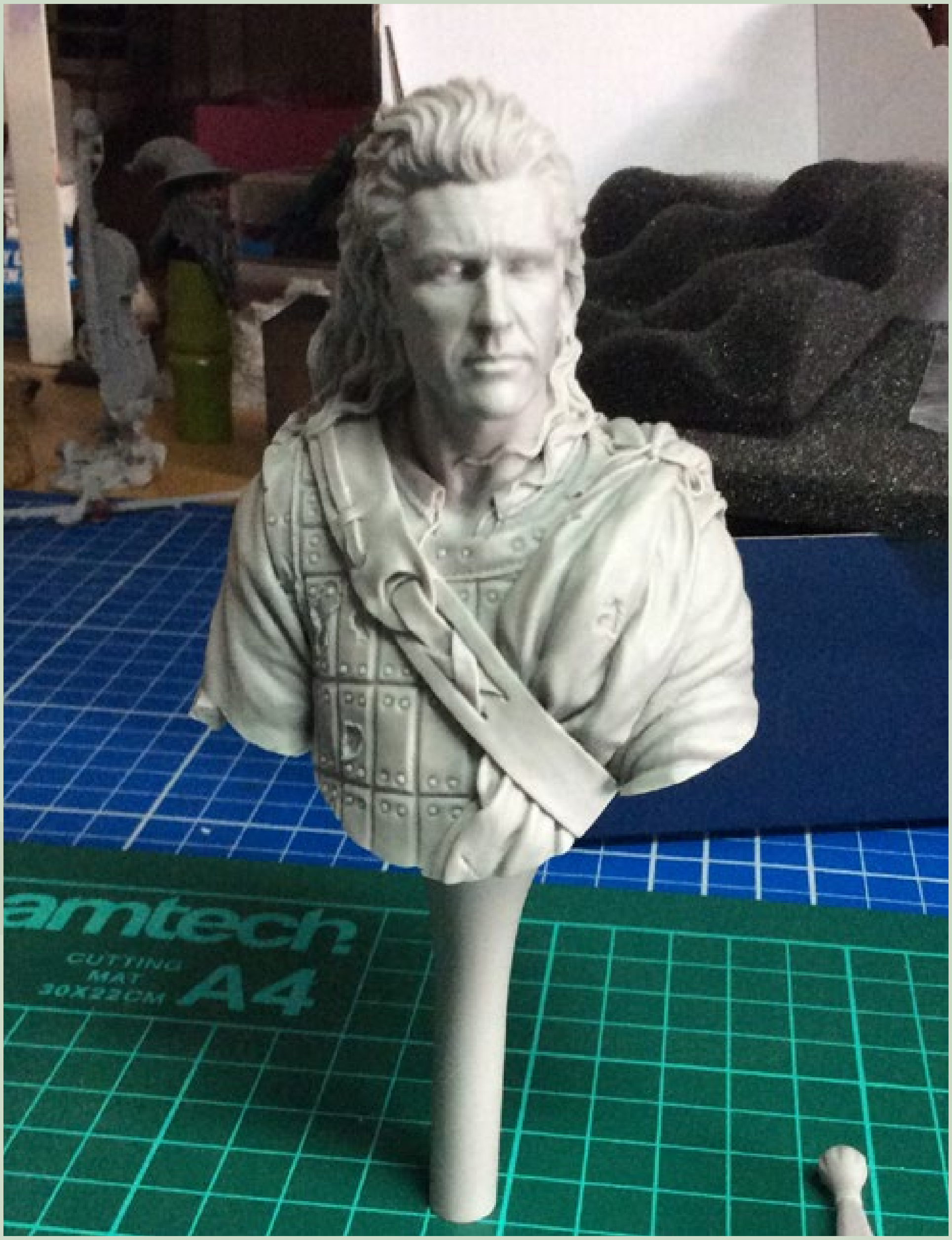




Following a trial where he declared he could not be a traitor to King Edward because he was never the King's subject to begin with, he was stripped bare and dragged behind a horse through the London streets. He was then strangled, drawn and quartered. Just to top it off, they mounted his head on a pike and displayed it at London Bridge. I guess they wanted to be certain he wasn't going to get up again!

Let's look at the kit. As usual, this is another release that doesn't disappoint from NP. Keeping in mind this was created to resemble the movie character, it is very good. Before Braveheart, how many of us (apart from the historians among us) had any ideas about how the real





William looked? The film creation is far more recognisable and judging by the pictures I came across during research, notably better looking!

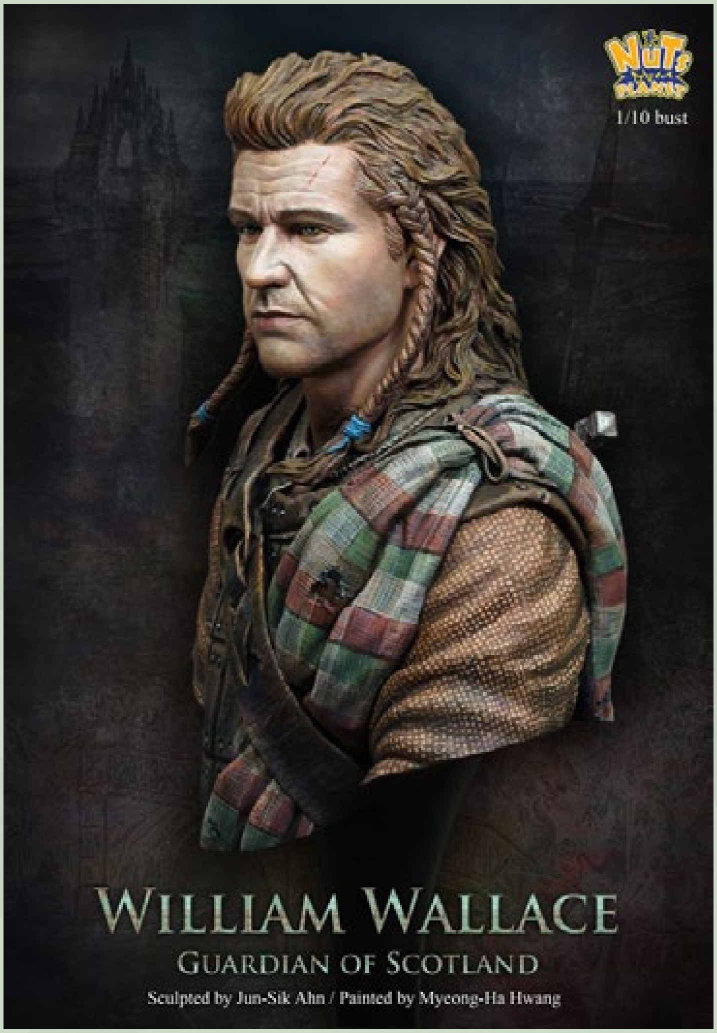
The kit arrived in a stylised box packed in foam. To give an example of NP's attention to detail, the foam above and below the bust housing the components is serrated to accommodate the various curves and shapes and then they added flat foam on top to prevent movement during transit. We love this kind of attention ☺

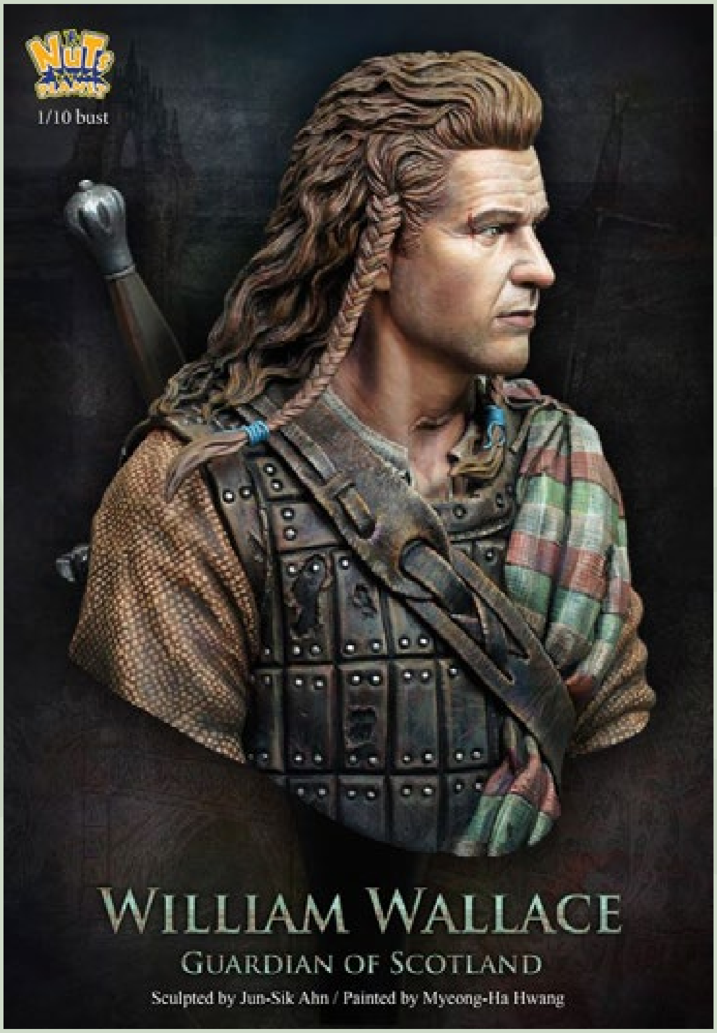
The box art is painted nicely by Myeong and serves as a reference for those who want it. The top of the box shows a front view, while on one side of the box there is a back view and two slightly angled pictures.

The main part of the kit is the torso and head (1 part). There are also two straps, two hair tails, a sword hilt and the optional stem as a base accessory. Nuts Planet is very good at working out what parts assist the artist during the painting process.

There are no air bubbles, flash or rough areas. There is a mouldline on his right shoulder, but it's a very easy fix. The area is open, so a little sanding would do the trick.

There are a variety of textures that come into play—hair, skin, leather, metal and cloth. The shawl lends itself nicely to painting a tartan design, while there are random tears in the armour and the shawl suggesting this is a knight that has seen some action. There are some wonderful details including the stitching on his shirt and the laces to tie it. A tail of some kind, perhaps a weasel, hangs in his hair at the back and there is a scabbard attached to the torso on his back making it easy to place the sword hilt. Once you have done this, you can attach the two strap accessories.

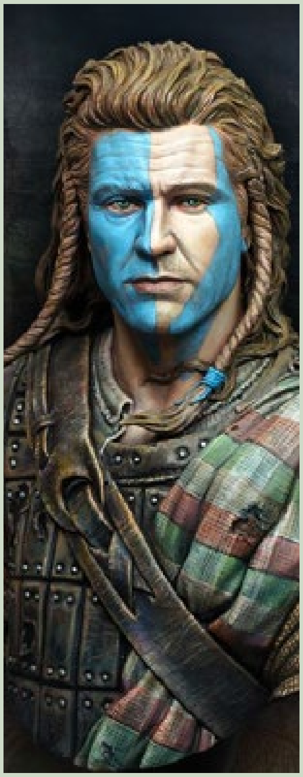

1/10 bust
WILLIAM WALLACE
GUARDIAN OF SCOTLAND
Sculpted by Jun-Sik Ahn / Painted by Myeong-Ha Hwang

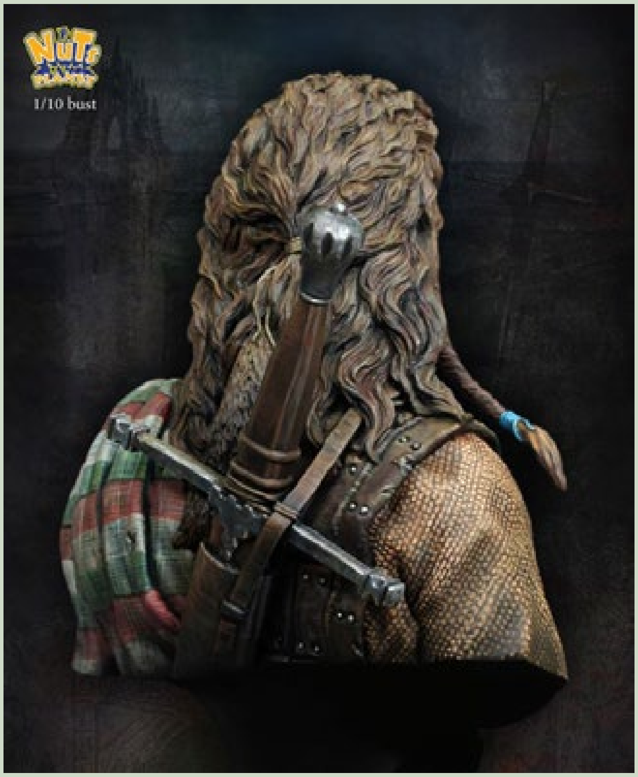

1/10 bust
WILLIAM WALLACE
GUARDIAN OF SCOTLAND
Sculpted by Jun-Sik Ahn / Painted by Myeong-Ha Hwang

FPM has reviewed many beautiful pieces from Nuts Planet and this one is no exception. By now, readers are likely used to us saying how wonderful the quality is and anyone who has brought a NP product will understand why this is so.

When people part with their hard earned money, it's a big decision. Once you identify what you want, you are then left waiting to see if the quality lives up to the box art image.

NP continues to build upon the huge fan base they already have and it's partially because we already know the quality is going to live up to our high expectations. I always look forward to my NP reviews and can't wait to see what comes next.





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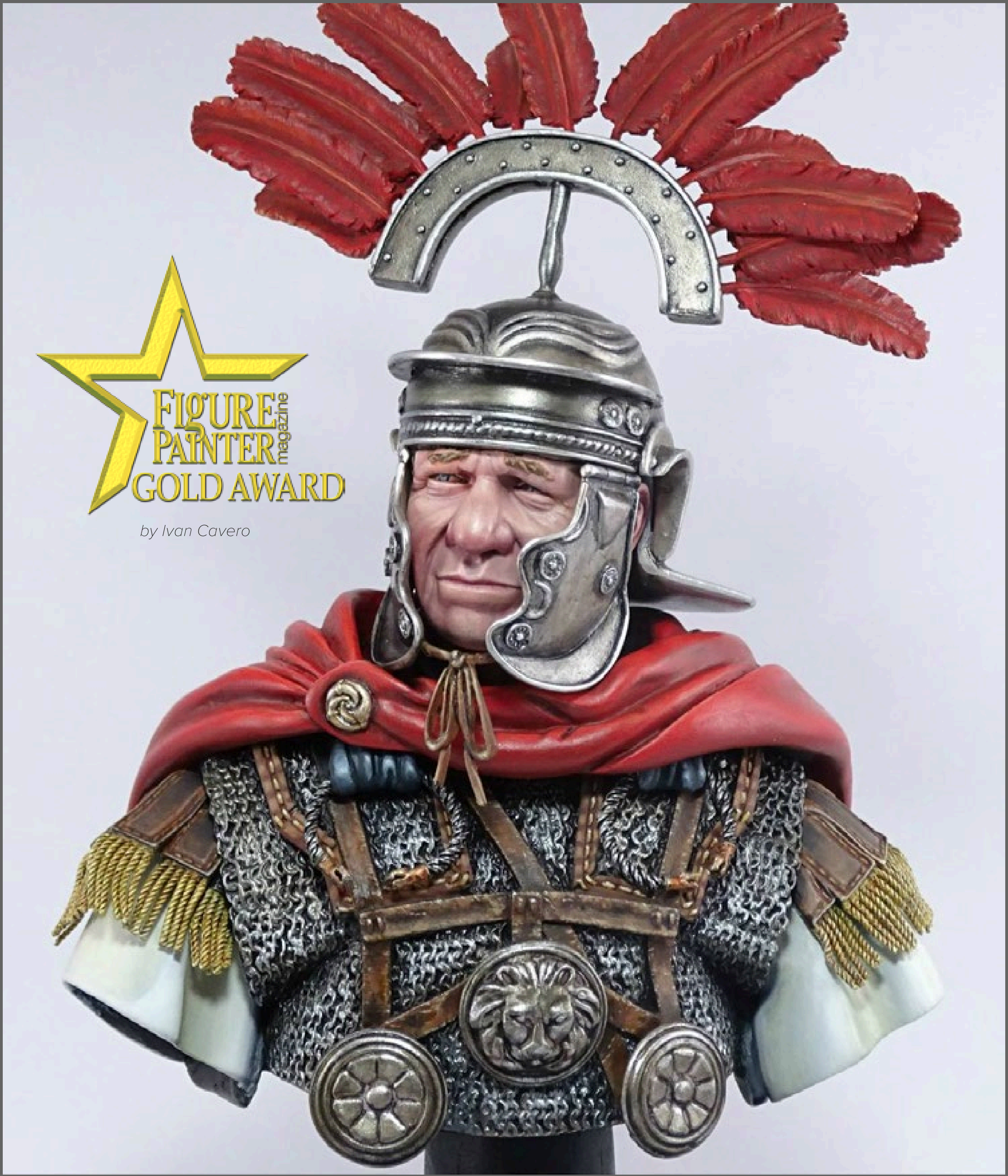
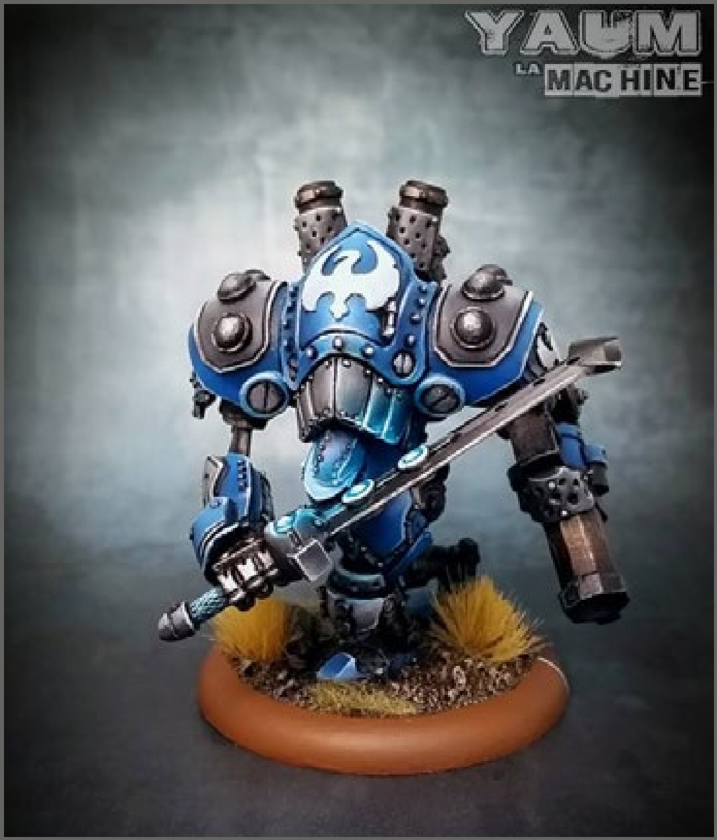
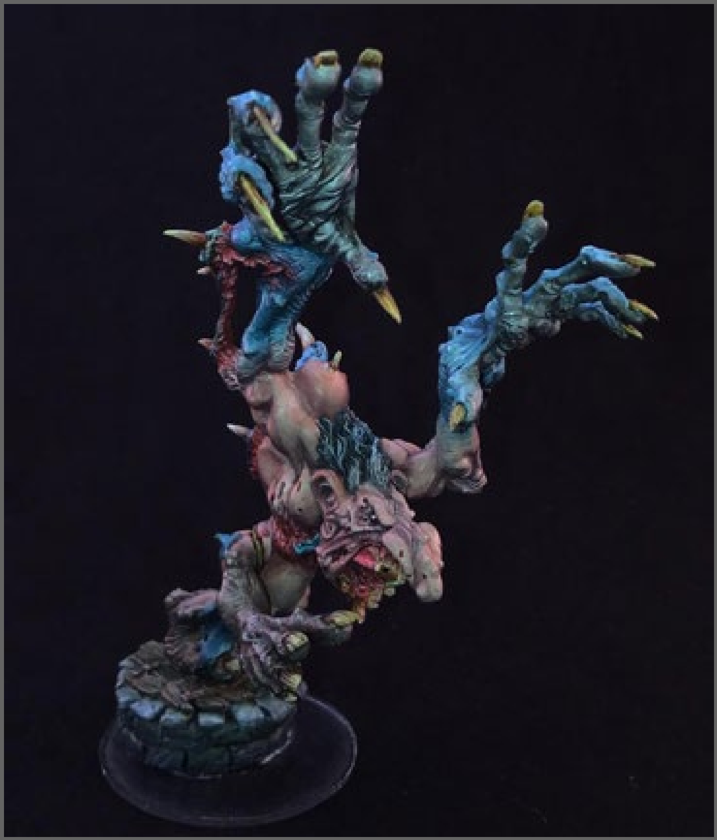


FIGURE PAINTER magazine
GOLD AWARD

by Ivan Cavero

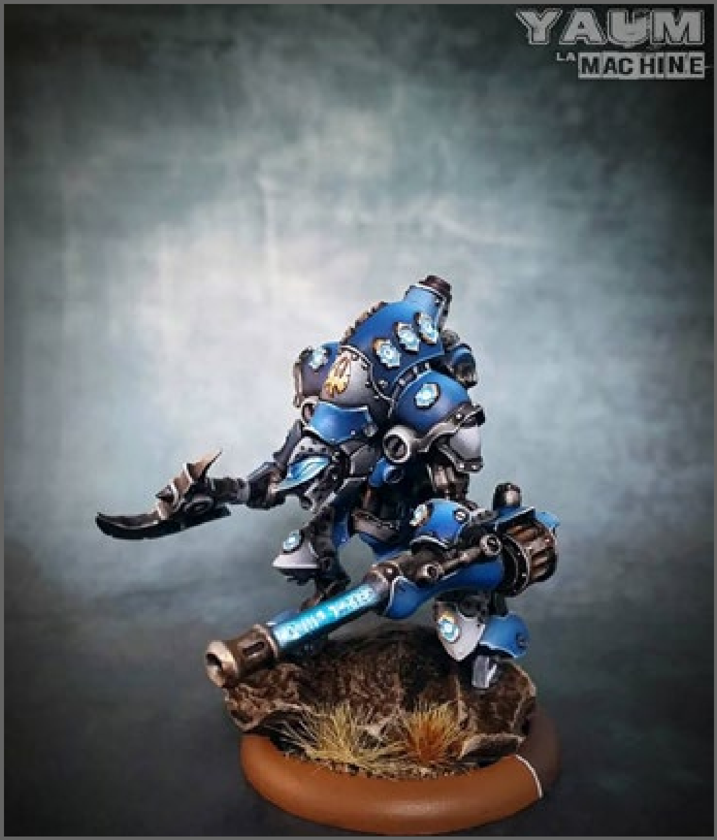

YAUM
LA MACHINE

Avenger (conversion)
by Guillaume Juneau

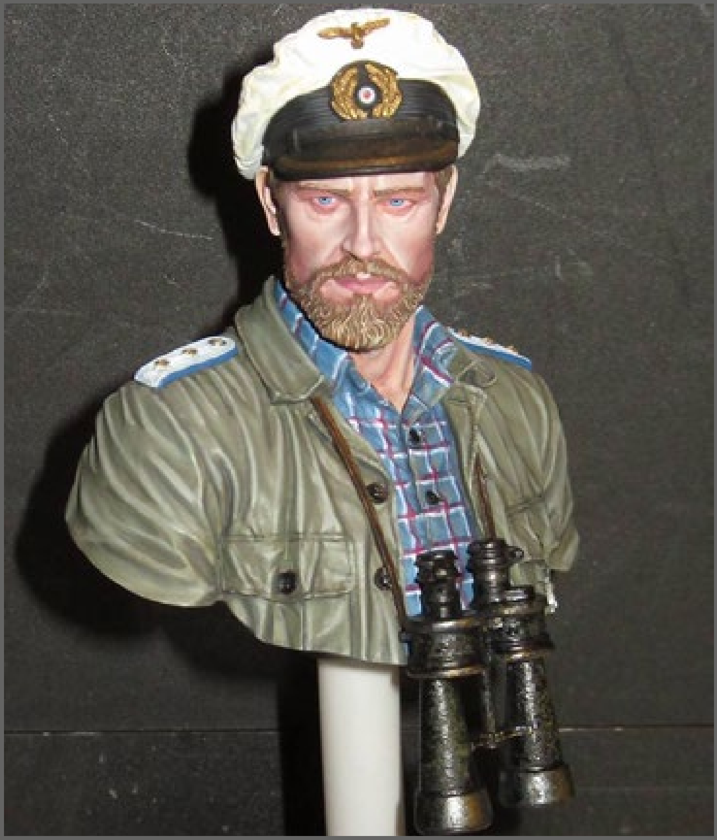


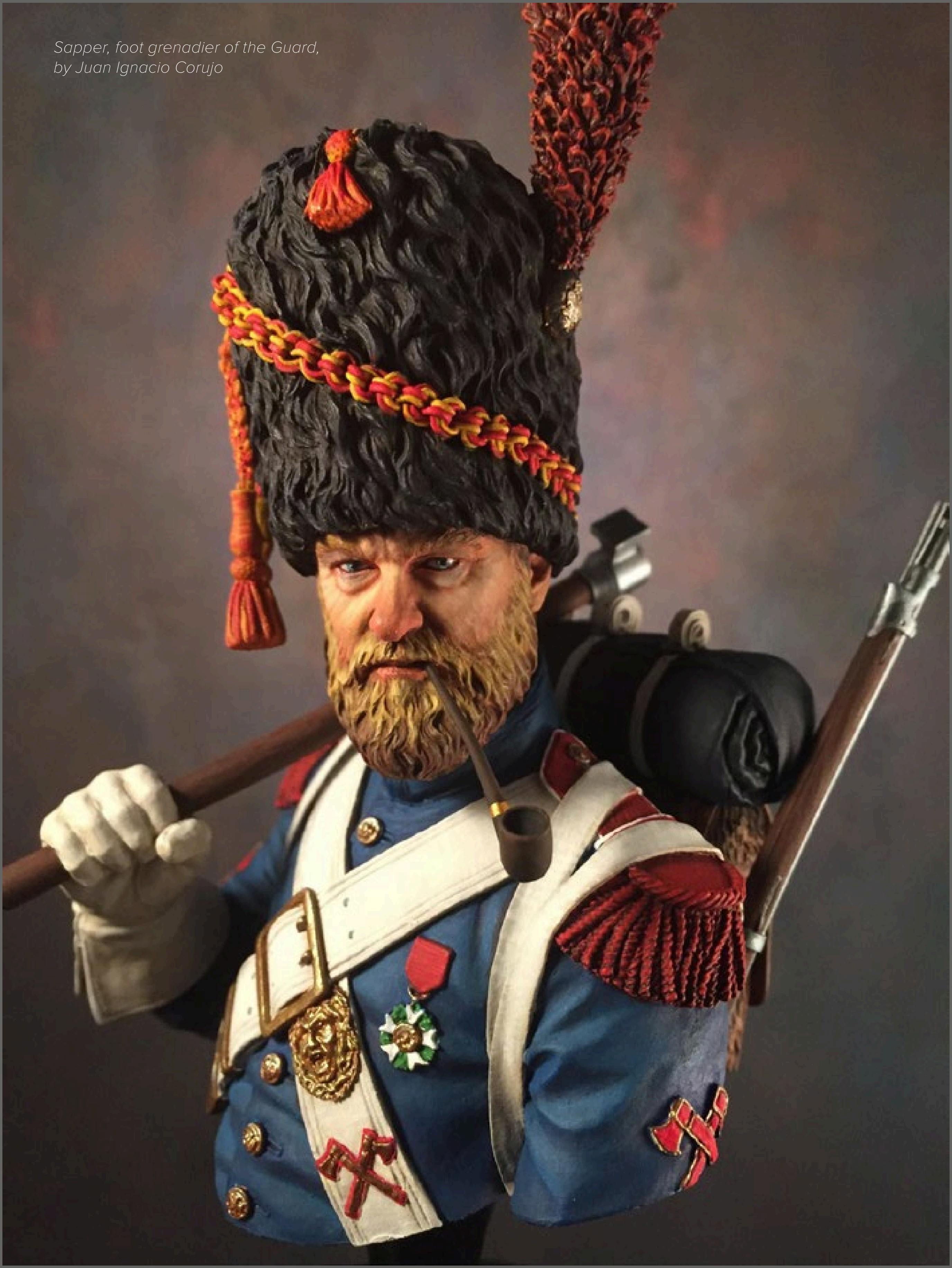
Abominatroll
by André Dittrich

'Ace'
by Guillaume Juneau

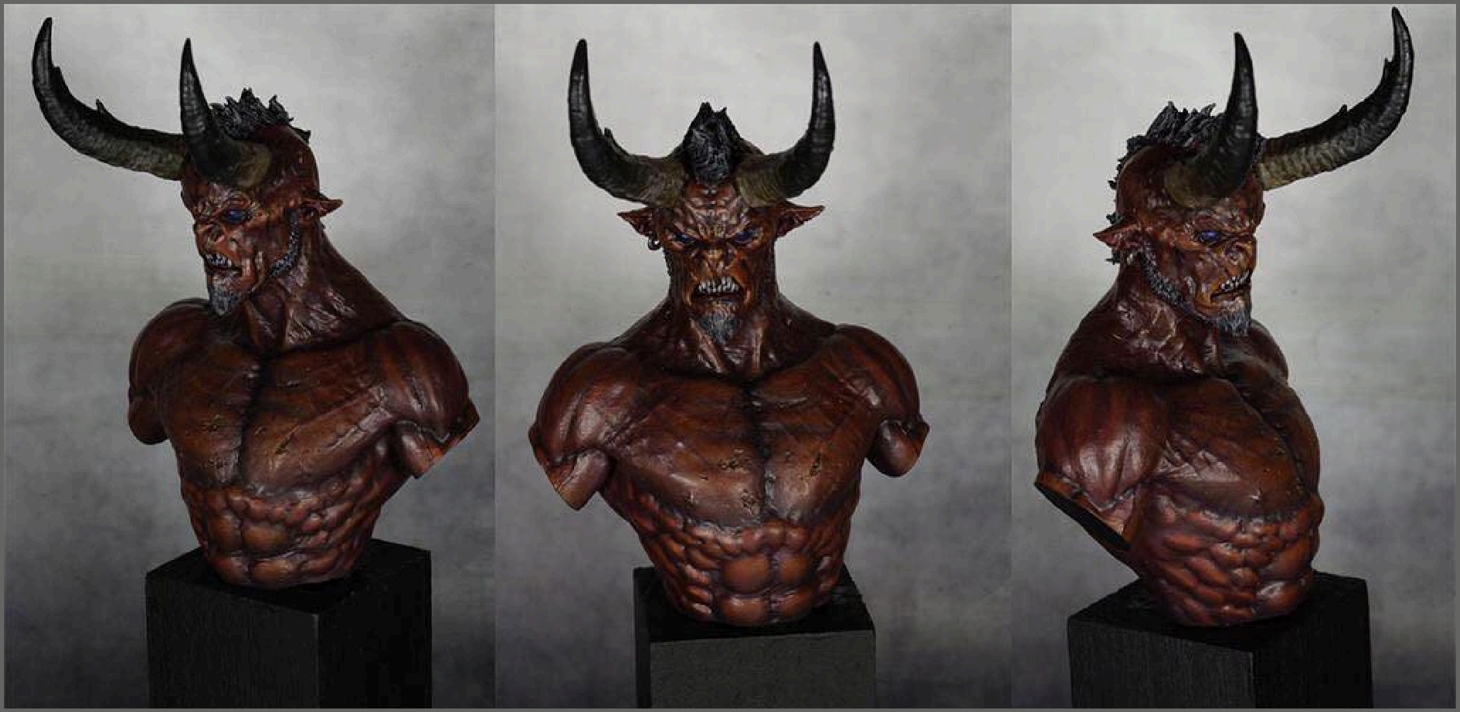

YAUM
LA MACHINE

'Sea Wolf' WW2 U Boat captain
by Michael Hazell



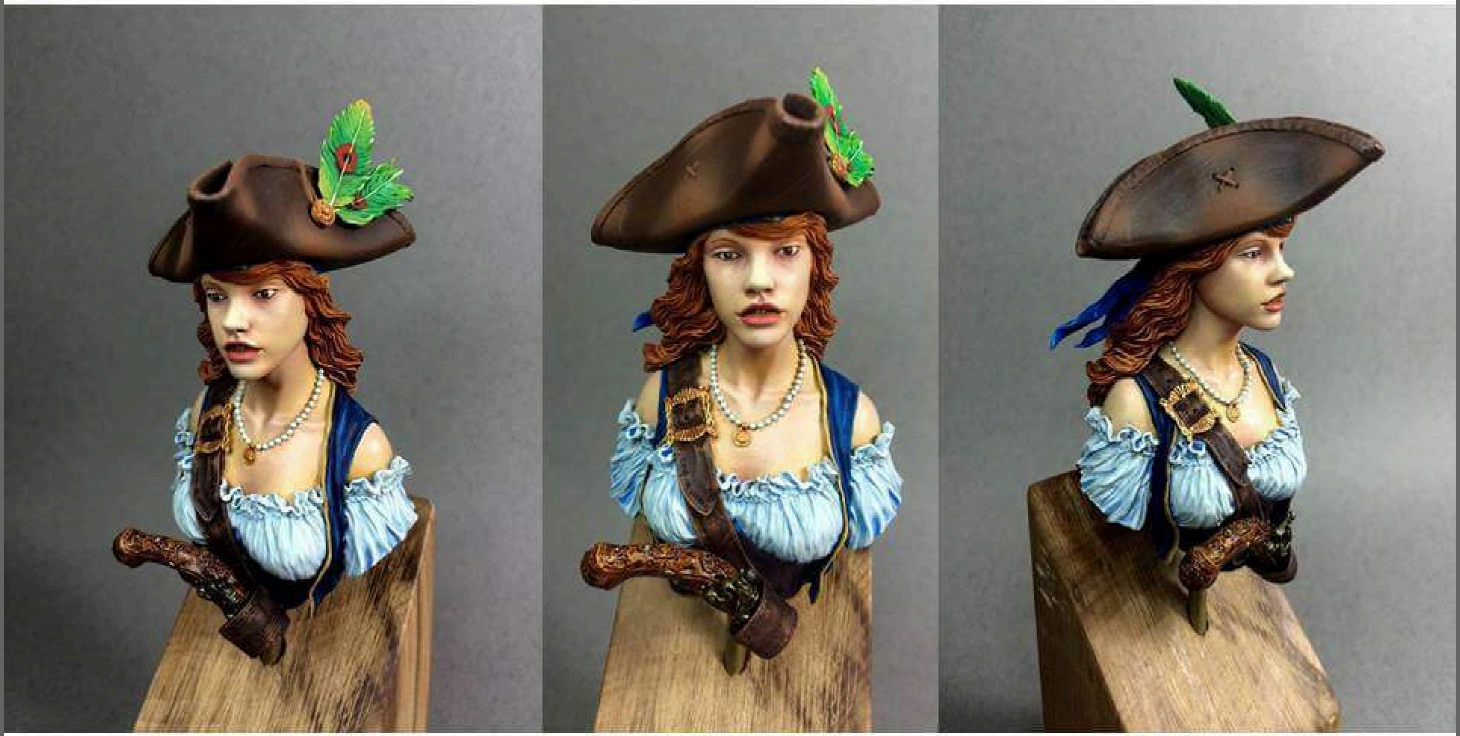


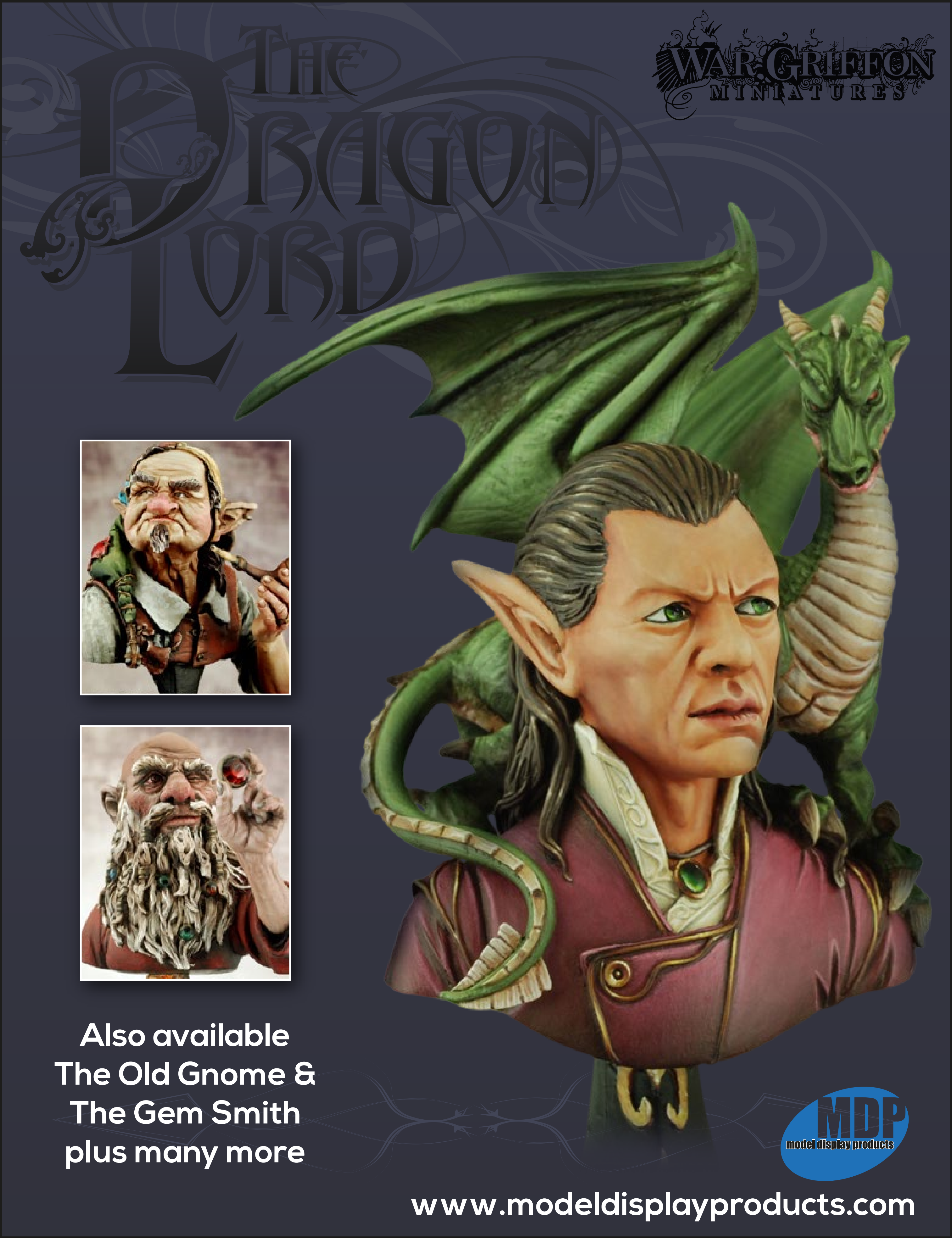
Sapper, foot grenadier of the Guard, by Juan Ignacio Corujo



Shaetann
by Nils Holmbergh

Anne Bonny
by Adam Mckenna

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